musical
COURIER

JULY, 1951 25 CENTS

SOLON ALBERTI

Teacher of Singing—Composer—President, New York Singing Teachers Association

SUMMER SCENES

1. THE JUDGES CONFER . . . L. to r., Dr. Thor Johnson, conductor of the Cincinnati Symphony; Roy Harris and Vittorio Giannini, American composers; and Dr. Luther A. Richman, dean and director of the Cincinnati Conservatory of Music, go over the manuscripts of the 10 finalists in the Thor Johnson Brass Composition Contest. Winning scores were performed by the Conservatory Brass Ensemble under Ernest Glover.

2. WEST COAST BROADCAST . . . Manuel Rosenthal, r., conductor of the Seattle Symphony, with Grant Johannesen, pianist, following the latter's guest appearance with the orchestra on one of the NBC broadcasts for the Standard Oil Company of California.

3. VISITORS HONORED . . . The Mesa Golf and Country Club was the scene of a reception for Benno and Sylvia Rabinof following their concert before the Mesa Civic Music Association. L. to r., Floyd Denton, treasurer of the Association; Mrs. Rabinof; Mrs. W. P. Gibson, secretary; Earl North and Mrs. T. W. Hawes, vice-presidents; Mrs. E. W. Edwards (seated); and Mr. Rabinof.

4. VRONSKY AND BABIN at the home of Dr. Chaim Weissman, President of Israel. The duo-pianists will tour South America in August and September, after the close of their engagement at the Aspen, Colo., Festival.

5. CONDUCTORS VIE . . . Dr. Reginald Stewart, L, director of the Peabody Conservatory of Music and conductor of the Baltimore Symphony, shakes hands with Dr. Ifor Jones, conductor of the Bethlehem Bach Choir and Peabody faculty member, after a midget auto race, won by Dr. Stewart. The cars were two four-cylinder Morris "minors," bought by the contestants in England last summer.

6. VISITORS TO HOLLAND . . . Isaac Stern, r., and Erich Leinsdorf (beside him) with Mr. and Mrs. J. Beek of the Nederlandsche Concertdirectie. Mr. Leinsdorf conducted the Radio Philharmonic Orchestra of Holland, with Mr. Stern as soloist.

7. WLW SCHOLARSHIP WINNERS . . . Virginia Wheeler, center, and Phyllis Siberry, co-recipients of this scholarship to the College of Music of Cincinnati, receive $500 each from William Robinson, vice-president of the Crosley Broadcasting Corporation, representing James D. Shouse. Competing were singers within a radius of 200 miles of Cincinnati.

musical COURIER

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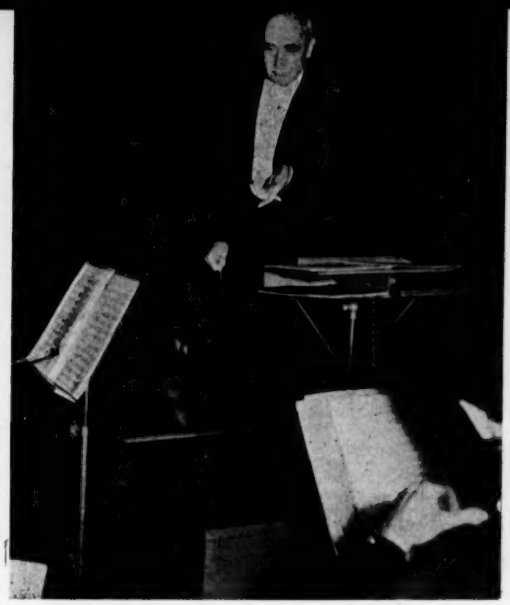

Berkshire Fete Will Commemorate Koussevitzky

Wide mourning and unusual tributes attended the passing of Serge Koussevitzky, 76, conductor emeritus of the Boston Symphony Orchestra, on June 4 at the New England Medical Center. He had been in poor health during the last year, having suffered a virus infection a year ago. Dr. Koussevitzky had cancelled a European conducting tour, but led some of the concerts of the Israel Philharmonic here last winter. Though he retired from the Boston Symphony in the spring of 1949, he later appeared with the orchestra as guest, and retained his directorship of the Berkshire Music Center at Tanglewood. He had arranged the program for this summer and including the new production of Tchaikovsky's Pique Dame, which he was preparing with Boris Goldovsky.

Munch to Open Berkshire Festival

Charles Munch has agreed to cut short his engagement in Europe and return to this country to conduct the initial concerts of the Berkshire Festival, which opens on July 7. Mr. Munch said that he had asked Leonard Bernstein to lead the performance of Beethoven's Missa Solemnis scheduled for the evening of Aug. 9 at Tanglewood in memory of Serge Koussevitzky.

The Berkshire Music Center will continue under plans already announced. Leonard Bernstein has returned from Mexico to take over Dr. Koussevitzky's work in the school. Boris Goldovsky will conduct the performances of Tchaikovsky's Pique Dame on July 30 and 31. The Center will also produce Strauss' Ariadne auf Naxos, Aaron Copland, associate director of the Center, will return from Europe in time for the opening exercises on July 1.

Double Service Held

Funeral services for the conductor were held in the Church of the Advent, Boston, on June 7, with joint ceremonies of the Protestant Episcopal and Russian Orthodox Churches. A second service was at Lenox, Mass., where burial took place within sight of the Festival Center he founded. In Boston the Anglican rites were conducted by the Rev. Whitney Hale, rector, and the Rev. Peter R. Blynn, his assistant, and the orthodox ones by Bishop John, of New York. A group of string players from the Boston Symphony was heard under Richard Burgin's direction. About 1,000 notables from music and other professions attended, including many of his former associates. The honorary pallbearers were Richard Burgin, Alexander Borovsky, Henry B. Cabot, Robert G. Doge, Leonard Bernstein, Boris Goldovsky, Howard Hanson, Wallace Goodrich, William James, J. M. Sanroma, Pierre Luboshutz, Walter Piston, William Schuman, Lucien Wulsin, Oliver Wolcott, Edward A. Taft, Judge Jacob J. Kaplan, Dr. Lewis Perry, N. Penrose Hallowell, Philip R. Allen. The ushers listed, among others, George E. Judd, manager of the Boston Symphony; Nicolai Berezowsky, Arthur Fiedler, Irving Fine; Dr. Harold Spivacke, director of the music section of the Library of Congress; Howard Shanet, Randolph Thompson, G. Wallace Woodward and Philip Wyman.

They mourned one of the greatest and most influential conductors who has appeared in this country. During his leadership of the Boston Symphony between 1924 and 1949, Dr. Koussevitzky gave the ensemble unique tonal polish and beauty, and was renowned for the precision and meticulousness of his readings. He also introduced many modern novelties into the repertoire of an orchestra that at times in the past had been ultra-conservative, and he encouraged young American composers by performances and commissions. Following the death of his first wife, he created the Koussvitzky Foundation, which allotted commissions to a number of composers in her memory.

Among his most notable achievements was the organizing of the Berkshire Fes-

(*Continued on page 24*)

ON THE COVER

Solon Alberti has been a teacher and coach for singers since his nineteenth year, when he joined the faculty of the Chicago Musical College. Later Mr. Alberti was engaged by the Kansas City Conservatory, and conducted the Grand Opera Society of that city for five years, also founding the Little Symphony there. He came to New York in 1919, and has served as coach and accompanist for many leading singers, including Frances Alda, Louise Homer, Charles Hackett, Chase Baromeo, Maria Kurenko, Kathryn Meisle, Paul Althouse, Richard Bonelli, Charles Kullman, Titta Ruffo, Lauritz Melchior and Giuseppe De Luca. For many seasons Mr. Alberti spent summers in France and Germany coaching repertoire, and also cast and conducted opera at the Atlantic City Steel Pier. He is president of the N. Y. Singing Teachers Association, treasurer of The Bohemians, a member of the National Association of Teachers of Singing and the National Association for Opera in America. He maintains his chief studio in New York, concentrating in the metropolitan area his master classes previously held in civic centers across the country. Mr. Alberti has also published a number of songs and anthems, including Four Sketches from the Far East, Trees, Oriental Serenade, The Hour, The Gypsy, A Nation's Prayer, My Lady Sleeps, God's Plan, and The Way of the Cross.

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Seventy-second Year
July, 1951

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FACING THE MUSIC

By Harold C. Schonberg

AS these lines are being written, the Wertheim Memorial Chess Tournament is drawing to a close. It is an invitational tournament, featured by some of the world's strongest players—Samuel Reshevsky and Reuben Fine of America; Miguel Najdorf of Argentina; Max Euwe of Holland, among others. I dropped down to the Manhattan Chess Club the other night to gaze upon these intellectual phenomena in the flesh; and the sight of Gregor Piatigorsky—a grandmaster in his own field—Abram Chasins, music director of WQXR and Norman Secon, the young American pianist, all staring raptly over Reshevsky's hunched right shoulder, started an inevitable train of thought.

It is surprising how many musicians are interested in chess. True, not many have achieved prominence in both fields. Only François André Danican-Philidor, in the eighteenth century, was both a popular composer of opera and just about the best chess player of his age. There still is in occasional use an opening known as Philidor's Defence. But one does not have to be an expert to enjoy or play chess. Wander into the green room of any symphony orchestra at intermission time, and you'll see several pairs of musicians hunched over pocket sets, surrounded by a critical group of observers. Most of these musicians are what the chess professionals scornfully call "pawn-pushers," or "coffee-house players," or "pot-players"; but, like all miserable pawn-pushers—and I speak from experience—they take the game quite as seriously as the cadenza to the Beethoven Violin Concerto. Chess takes hold of one—as much, in its way, as music does.

In Russia, where chess is a national game, they turn out a stronger breed of musical pawn-pushers. Shostakovich and Oistrakh are reputedly powerful opponents, and Prokofieff once held the mighty Alexander Alekhine, then world's champion, to a draw in a simultaneous exhibition the grandmaster was holding. Anybody who could hold Alekhine to a draw is no mere pawn-pusher. Alekhine seldom gave draws. He hated them like Horowitz hates wrong notes; and he drew against amateurs as frequently as Horowitz makes finger slips. I don't know anything about Prokofieff's personality, but am willing to bet a concert grand against a used pawn that he is as proud of that game as he is of his First Violin Concerto.

FOR chess, like music, is on its higher levels an intellectual-emotional fulfillment. There is as much esthetic satisfaction from a fine Alekhine combination as there is from a fine Schubert modulation. Several years ago I wrote a piece on the relationship of chess and music, pointing out the similarities between a complete game and sonata form—opening, middle game, end game as against exposition, development, recapitulation. I could go much further than that. The choice of opening—Queen's Gambit, Ruy Lopez, King's Indian, Sicilian or what have you—could be equivalent to choice of key. Variations on the "book" openings that experienced players adopt are identical to musical modulations of a new kind.

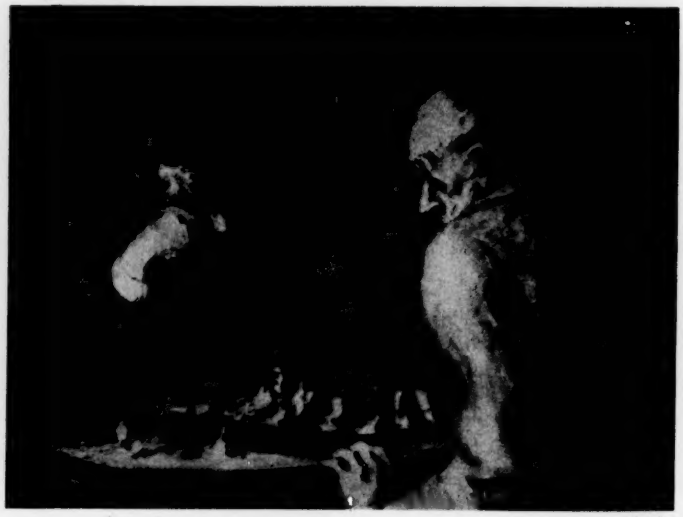
The element of surprise, too, enters into chess as well as in music; and it often is this element that distinguishes the great player from the routine one. Schubert, in the slow movement of his B flat Trio, is going along in D flat major and by a sudden twist ends up in E major. The unexpected effect is one of sheer magic made by sheer genius. The combination was there for all to see; only Schubert saw it. Similarly, when Alekhine departed from the text and made his famous sixth move in the sixth game of his return championship match with Euwe, leaving his startled opponent aghast, the materials were there for all to see. The same position had come up many times before in master play. But none but Alekhine could visualize the possibilities inherent in it.

AND that, of course, is the essence of creation—taking a set of materials available to all and by sheer imagination making of them something unique and perfect, something that nobody else could duplicate. Both music and chess combine the stringency of mathematical logic with the intuition of creation. Since creation enters into it, it follows that on its highest level chess would have to be a manifestation of individuality. Which it is. Any expert, glancing at a game reprinted in a magazine, can instantly tell a Reti game from a Capablanca one, an Alekhine from a Marshall, just as a musician glancing at a score can name the composer. Each great composer, each chess master, has his own style. Individuality asserts itself in any art. Alekhine's style has been described as "surging, restless, a combination of psychological belligerence and egotistic assurance." Euwe's is "pragmatic, mathematical, scientific, level-headed." Capablanca's was, in the words of a writer in the *Chess Review*, "crystal-clear in style and poetry, as is the music of Bach." Fine's has been called "more technical than emotional." Some chess players, too, are as temperamental as Beethoven. Zuckertort once sprang a surprising, devastating move against Steinetz, who stamped out of the room in a rage and didn't come back.

Chess can capture you, body and soul, as strongly as music. You progress from pushing pawns (picking out tunes on the piano) to studying the theory of the opening (scales and systematic practice), to watching experts in action (music appreciation), to analyzing annotated games of the grandmasters (harmony and theory), to experimenting with your own variations (composition), to perhaps playing in a match and announcing a mate in four (creation). Are you then a great chess player? Hollow laughter. No more than you are a great composer. You may be a good player, but it takes more than study and application to achieve greatness. It takes genius.

If you are serious about chess (music), you study various schools—the classic of Morphy (Mozart), the romantic of Marshall (Liszt), the hypermodern of Reti (Bartok). You memorize games (scores) and can quote exactly what Pillsbury did to Lasker at Hastings in 1895 (what Beethoven did in measure 134 of the *Eroica's* first movement). You collate and annotate prenineteenth-century games (musicology) and you delve into variations on the modern ones (research). You discuss with your colleagues the bad points of a particular player's style (criticism) and you become enchanted with rapid-transit chess at ten seconds a move (improvisation).

THEN you get to a certain point and sadly realize that you can go no more; genius is not in you. You are heartsick. You might as well be a musician. A good—not necessarily great—musician can at least manage to eke out a living; some mediocrities even do very well. But a mediocre chess player had better determine to synthesize his own chlorophyll if he determines to stick to it.



Daumier

AN INTELLECTUAL-EMOTIONAL FULFILLMENT

New Stage Works Introduced

Krenek Opera World Premiered on Coast

By C. Sharpless Hickman

LOS ANGELES.—The University of Southern California gave the world premiere of Ernst Krenek's one-act opera, Dark Waters, on a double bill, which also brought the west coast premiere of Ernst Toch's delightful two-scene work, The Princess and the Pea. Staged by Carl Ebert of Glyndebourne and Edinburgh fame, and conducted by Wolfgang Martin, it was an event which should have caused great fanfare in the local musical press and a consequent large turnout. Certainly it would have done so in New York, or many a European capital. That it did not confirmed the fact that—although Los Angeles has a small and steadily interested group of chamber music *aficcionados*—the lure of a popular name is necessary to fill even a college hall at medium prices when it comes to opera.

Krenek's grim story of a smuggling barge captain who kills the girl with whom his son has fallen in love (she has stolen a diamond so that she and the boy may flee the life of crime aboard the barge) is set to quasi-12 tone music of starkest mood. Krenek's own libretto is an ironic script with the false naturalness of a Grade-C gang film, with many of its slang phrases illy fitting the pace and statement of the often overly-extended vocal line. There are moments of breath-holding tension, however, and some exquisite orchestral commentaries —as in the sequence where the orchestra glintingly mirrors a bagful of diamonds being spilled upon a table—but the work as a whole has a disconcertingly chopped-up character with some brooding moments which settle into audience-boring stagnation.

Toch Work Pleases

By contrast the Toch opera was a sheer delight to eye and ear, with its bubblingly good-humored score, its stylized fairy-tale atmosphere so in keeping with the work's basis in Hans Christian Andersen's story, and the many deft directorial touches with which Ebert enlivened the proceedings. The orchestration is masterful, with the instruments filling multiple roles as commentator, precursor of action on the stage, and the voicing of thoughts by the characters.

The settings by Marcus Fuller, costumes by Kate Drain Lawson, and the really excellent playing of two difficult scores by the student-faculty orchestra under Martin's superbly sensitive baton, made the offerings highly professional in calibre. Singers like Kalem Kermoyan, Olive Mae Beach, Peggy Bonini, Mary Alice Stebbins, William Olvis, Ava Gjerset, Paul Hinshaw, Phyllis Althof, Donald Combs, Hendrik de Boer and Lois Cohen gave excellent performances in both operas.

Two other operas also recently received American premieres here—Alfredo Casella's Orfeo and Chabrier's almost unknown Une Education Manquée—given by Los Angeles City College and the Opera Reading Club of Hollywood, respectively. Adolph Heller directed the concert-version of the Casella, a work of great dramatic strength and rich, sometimes even piercing orchestration.

Mannes School Stages Martinu, Berl Operas

The Mannes Music School presented two one-act operas at the Hunter Playhouse on May 22, the world premiere of Paul Berl's Judgment Day, with a libretto by Michael Pollon, and in celebration of the composer's 60th birthday, Bohuslav Martinu's Comedy on the Bridge in its first New York performance. Carl Bamberger was the musical director: Ralph Herbert staged the works in the excellent imaginative settings by Richard Rychtarik, with Sam Morgenstern acting as chorus master, an especially difficult but successfully achieved assignment in the first work. All four are members of the Mannes School's faculty, as is Mr. Martinu, who heads the composition department.

Sparkling Lyric Comedy

Martinu's lyric comedy is a gem; the audience greeted it with hilarity and with an ovation. The skill with which the composer combines the voices of the eight soloists, makes the ensembles grow out of the individual solo numbers; the knowing way in which the small orchestra is used; the colorfulness of the orchestration—all give convincing evidence of the most refined technical mastery. Added to it is an endless and freely flowing melodic invention, often based on themes of Czech folk suggestion, a source of constant delight.

The story, translated from the original Czech by Dr. Walter Schmolka, concerns two sets of quarelling lovers stranded on a bridge dividing two warring countries. They are joined by the Schoolmaster, who worries about the solution of a riddle given to him by the General of one of the belligerent parties. All complications are solved successfully and peace is declared, whereupon the parties of the action join in a triumphant march. The plot has a satirical import nowadays, though the work was first written for radio presentation in the late 'thirties.

The excellent cast consisted of Newton Gammon, as a Brewer; Bernice Newman (in the second performance Grace Hoffman), his wife; David Krupp, Johnny, the fisherman; Georgiana Bannister, Josephine, his fiancée; Howard Fried, the Schoolmaster; Anthony Coasta, Joseph Naron, two Sentries; Norman Atkins, Colonel Ladinsky.

Berl Work Premiered

The preceding work, Mr. Berl's Judgment Day, has dramatic moments, especially in the beginning of the opera. It later employs too many clichés and misses the opportunity to give the New England tale of witchcraft a characteristic atmosphere. The music, over-orchestrated as it is, draws from many sources of the European repertoire. Strauss and Mahler were godfathers, and even Moussorgsky's Khovantchina has exerted an influence upon the composer. Some listeners may have felt that there is some discrepancy between the subject matter and the luscious sound of the score.

The leading part of Hannah was sung by Ingrid Hallberg (second performance, Lois McCauley); in other leading parts were heard Robert Price, Norman Atkins, Anthony Costal, Newton Gammon and Grace Hoffman. Most of the singers attend the classes of the Mannes Music School, and the high standard of their singing and acting gives convincing proof of the successful work done in its opera department.

H. W. L.

DISCUSSING Comedy on the Bridge, opera by Bohuslav Martinu given its American premiere by the Mannes School: l. to r., the composer (seated), Carl Bamberger, conductor, and Ralph Herbert, stage director.

The Wise and the Foolish, Score by Kurt List, Bows

The Wise and the Foolish, an opera in one act based on The Strange Musician by the Brothers Grimm, with libretto and music by Kurt List, was given its world premiere at the Y.M.H.A. in New York on June 2. The composer has not shown equal powers as a librettist. The book lacks the first requirement of an operatic story, which is clarity. It is burdened with a symbolism which obscures the action; and, since the little work is meant for school productions, children will have a hard time understanding it.

It is about a musician in search of true understanding. Strangely enough, the musician is a mute character. His thoughts and emotional reactions are interpreted by a singer who, clad in evening dress and tiara, is the mediator between stage and audience. A speaking chorus of children interprets the reactions of the latter.

The musical idiom is based on the twelve-tone system. The score is proof of the fine craftsmanship of Mr. List, but is pretty thin in its musical content; though the sounds elicited from the chamber orchestra of eight instruments are imaginative.

Frank Bibo was the Conductor; Yvonne Pothen the Musician; Connie Dose the Soprano; Ralph Mageissen the Woodcutter; Gerald Dworkin, Roberta Robins, Bruce Marks the boar, turkey and rat, respectively. Charles Carshon as a Guest of Importance added another touch of sophistication to the highly intellectualized work. The settings and costumes by Bert Schwartz were tasteful, as was the staging of Muriel Sharon.

The evening closed with a presentation by students of Horatio the Magnificent, a humorous fantasy based upon an improvisation by members of the "Y" Children's Theatre, with music by Erik Satie, arranged by Arthur Kleiner, and played at the piano by the arranger.

H. W. L.

FOUR NEW NFMC OFFICERS . . . L. to r., Mrs. Helen Crowe Snelling, Seattle, Wash., Recording Secretary; Mrs. Hazel Post Gillette, Fort Worth, Tex., Treasurer; Mrs. Ada Holding Miller, Providence, R. I., President; and Mrs. Ronald Arthur Dougan, Beloit, Wis., Vice-president. Mrs. Lewis A. Howell, Philadelphia, was named Corresponding Secretary.

Nation's Federated Music Clubs Hold 26th and Largest Convention

SALT LAKE CITY.—"The biggest and best convention ever," was the trite but sincere comment of more than 4,000 delegates to the 26th Biennial Convention of the National Federation of Music Clubs as they left Salt Lake City by train, bus and planes on May 20 and 21 for their respective homes.

And it was a well-merited observation, for while there is always a large floating population for National Federation of Music Clubs conventions, it is doubtful if ever before in the history of the organization so large a number of delegates has remained for an entire week, giving assiduous attendance at meetings and thronging the concert halls for the major musical events.

The huge Mormon Tabernacle, with its seating capacity of more than 8,000, was often inadequate to hold the crowds which sought admission. Indeed many concert-goers were obliged to resort to the radio to hear the performance of Leroy Robertson's Violin Concerto and of the Beethoven Ninth Symphony by the Utah Symphony Orchestra under the baton of Maurice Abravanel, which was one of the climactic events of the concert series, and to forego the pleasure of other concerts which were not broadcast.

Vying in interest and importance with the inspiring opening night recital by Elena Nikolaidi on May 14, the skilled and artistic piano interpretations of William Kapell on May 15, the symphony concert to which reference has been made, and the appearance on May 17 of two Federation protégés, Paula Lenchner, 1945 Young Artist voice winner, now a dramatic soprano of the Metropolitan Opera Association, and Donald Gramm, bass-baritone and 1947 winner of the Paul Lavalle scholarship, were the many magnificent programs given by choruses and other ensemble groups. Most spectacular of these was the program of Sunday evening, May 13, when in the Mormon Tabernacle, from which its nation-wide Sunday broadcasts originate, the delegates had the privilege of hearing the famed Tabernacle Choir, with Alexander Schreiner and Frank W. Asper, both widely known to radio audiences, alternating at the organ, J. Spencer Cornwall conducting, and Richard L. Evans, whose "Spoken Word" is known and revered throughout this hemisphere, as the commentator. Richard P. Condie and State winners in the Federation's Young Artists contests, were soloists on this occasion, the latter being heard in Brahms' German Requiem, with which the program closed.

Dramatic highlight of this concert to most of those in attendance, was the presentation of J. Spencer Cornwall's arrangement of the famous Mormon hymn, Come, Come, Ye Saints, in which the singing by the soprano section of the phrase "All is well" had all the effect of a celestial choir.

There were many social and musical preliminaries to the formal opening of the convention. Most important among these was a program at the University of Utah on Sunday afternoon, May 13, in which the University featured some of its finest talent, including its symphonic band, Ronald D. Gregory, director; its symphony orchestra, Albert Shepherd, conductor; its male, mixed and women's choruses. A reception given by President and Mrs. Albert Ray Olpin followed.

Official Opening

It was not until the gavel of the president, Mrs. Royden James Keith, fell on Monday morning, May 14, at 9:00 a.m. that the convention could be considered formally opened. After that business and music trod hard on each other's heels for seven long days, while a successful administration came to a close and the badge of office was turned over to a new president and a new group of officers.

Highlights of the report of the outgoing president, Mrs. Keith, gave evidence of a successful and productive administration. In particular, she emphasized the large number of new scholarships at summer music institutions which had been offered during her regime. These included the four scholarships, formerly partial, at Chautauqua, N. Y., which have now been made full scholarships; the recently established scholarship at Transylvania Music Camp at Brevard, N. C.; a scholarship at the Mellody Farm Music Camp in Lake Forest, Ill., maintained by the Illinois Federation; two scholarships at the Pacific Northwest Music Camp in North Bend, Wash.; a scholarship in stage directing at the Seagle Colony in Schroon Lake, N. Y., and scholarships open to contestants in all states for the summer opera workshop at the Pennsylvania State College for Women in Pittsburgh. Interlochen, Stillman Kelley and other formerly existent scholarships, Mrs. Keith pointed out, had been continued. Also a new, three-year scholarship in strings had been established at Peabody Conservatory.

Campaign for Good Radio Music

A few among many other projects mentioned in Mrs. Keith's report were the Hymn of the Month program, consistently followed for three years, which has familiarized millions of people throughout the United States monthly with at least one great hymn of a major faith, and the campaign instituted in the early part of 1951 for the restoration of fine music to the airwaves. Reporting that she had already sent more than 6,000 letters to leaders in local communities asking them to bring pressure on local radio stations to present the best music available through the networks, and also to feature good music on local programs, Mrs. Keith added that the paucity of good music on the air was evidence of the failure of devotees of serious music to make themselves vocal in support of the finer offerings and in protest at their withdrawal. The present lack of such music on the air, she said, "constitutes a most challenging opportunity for the Federation to prove the significance of its ideals, the vast strength of its membership, and its determination, as the largest musical organization in the world, to assure the continuance of the high standards until recently enjoyed on the radio."

International Activities

One of the most significant reports was that of Mrs. Guy Patterson Gannett, Past National President and International Music Relations Chairman, whose death at her home in Maine immediately followed the convention. The report was read, in Mrs. Gannett's absence, by Mary Howe, distinguished composer of Washington, D. C., a member of Mrs. Gannett's National Committee, at an International Music Relations luncheon. Mrs. Ada Holding Miller, National Vice President, later to succeed Mrs. Keith as president, presided. Musical packages containing replacement parts for the instruments of a symphony orchestra or simple instruments for the use of youth groups, had been shipped to 19 countries, since Jan-

Music Clubs Urge Tax Removal

The National Federation of Music Clubs at its Salt Lake Convention went on record as urging the repeal of the 20 per cent admissions tax on concerts, and as continuing its campaign for the restoration of fine music to the airwaves. The membership of 5,486 clubs also embarked on a venture to "rescue television from its more unpleasant commercial aspects"; mobilized to "fight the famine in strings," and voted to continue and implement its International Music Relations program.

uary, 1950, it was reported, with the Orient, the Near East and Europe sharing in these shipments. In addition hundreds of pieces of music had been sent all over the world, "bringing light into dark places, joy into saddened hearts and warmth, friendship and cheer to those who had suffered war's destitution."

Bringing additional significance to International Day was the presence as a delegate of Mme. Maria deLeon Ortega of Mexico City, who not only was an honor guest at the luncheon, but gave a delightful series of Mexican folk songs on the program which followed.

That the Federation has gained greatly in numbers during the past biennium was indicated by the report of Mrs. Maurice Honigman of Gastonia, North Carolina, Extension chairman, who announced a peak of 5,486 clubs, of which 2,724 are in the Junior Division.

Young Artists' Auditions

As always in these Biennial events, much attention focused upon the Young Artists Auditions, which were ably conducted by Miss Ruth M. Ferry of New Haven, Connecticut. These were of especial interest because of the unusually attractive awards, which included, in addition to the Federation's own $1,000 award, or the option of a Town Hall recital, a guaranteed managerial contract with the National Concert and Artists Corporation for the concert season of 1952-1953 for one winner; a guaranteed appearance with orchestra for a professional fee on the NBC network for one winner; and guaranteed appearances with orchestra, for fee, at the Aspen (Colorado) Festival this summer, and also at the Transylvania Music Camp for the Federation Week-End, scheduled for mid-July.

Capturing four of these coveted honors was the youngest artist ever to receive a Federation Young Artist award. It was Claudette Sorel, 20-year-old pianist of New York City, born in France, who was awarded the managerial contract, the appearance on the National Broadcasting Company network, which will take place July 22 when she is heard as soloist with the NBC Symphony Orchestra; and the appearance at the Aspen Festival, as well as the Federation's $1,000.

Winner of the vocal award was Carol Smith, 25, of Hollywood, Ill., a contralto, who elected a debut recital in New York's Town Hall instead of the $1,000 award, and will be heard there Dec. 6. She also will appear at the Transylvania Week-End at Brevard, N. C., as soloist with orchestra under the direction of James Christian Pfohl.

Stanley Plummer, 23, of Pasadena, Calif., was the winner of the violin award. No winner was declared in the organ classification.

Other Honors and Awards

Numerous other honors and awards were given during the convention. Mrs. Royden J. Keith, National President, was presented with a scholarship of more than $2,000 which will be augmented annually and assigned to the Student Division. The Mu Phi Epsilon sorority to which she belongs also announced the creation of a scholarship, to be known as the Marie Morrisey Keith scholarship, which will be awarded each year to the active chapter which achieves the highest scholastic standing. The Sigma Alpha Iota sorority, of which Mrs. Gannett was a member, presented

THREE YOUNG ARTIST WINNERS . . . L. to r., Claudette Sorel, 20, of New York City, piano winner, who received $1,000 and a management contract with NCAC, also appearances at the Aspen Festival and with orchestra over NBC; Carol Smith, 25, contralto, of Chicago, who received the voice award, accepting the alternative prize of a Town Hall recital instead of $1,000; and Stanley Plummer, 23, of Pasadena, Cal., who won the $1,000 violin award.

$300 to the International Music Relations fund.

A special President's citation was given to the Standard Oil Company of California for the excellence of its combined musical and educational broadcasts on a California network, The Standard Hour and The Standard School, and for its generous furtherance of the cause of music through its sponsorship of the concert by the Utah Symphony Orchestra which was a feature of the Biennial.

The Citations Committee, of which Julia E. Williams of Wilmington, Del., was Chairman, presented citations to the Texas Company for its Metropolitan Opera broadcasts; to the Tabernacle Choir of Salt Lake City in recognition of the excellence of its broadcast programs; to Fred Waring's Pennsylvanians for their high standard of performance, and to the Chautauqua Institution, Chautauqua, New York, for its significant contribution to education and to music.

Robert E. Menga, 16-year-old violinist of Mansfield, was proclaimed winner of the three-year scholarship in strings offered by the Peabody Conservatory of Music, while Ruth Tengwall of Chicago, 20 years old, a co-competitor, was regarded as so excellent that a one-year scholarship was given to her, although only the three-year scholarship had been offered. It was announced that 22 out of 50 contestants had achieved the coveted awards of summer scholarships in the Opera Workshop of the Pennsylvania College for Women.

Forums and Addresses

A stimulating forum on American music with Halsey Stevens of the University of Southern California as chairman, an Education luncheon presided over by Dr. Hazel Nohavec Morgan, a Junior Forum with Phyllis Lations Hanson of Worcester, Massachusetts, presiding, and a dramatization of the work of the Student Division arranged by the retiring Student Adviser, Mrs. Hazel Post Gillette, were program highlights. Speakers who brought significant messages on these occasions and at the several luncheons and dinners included Dr. Rudolph Ganz, president of the Chicago Musical College; Vivian Meik, British war correspondent; Clarence Gustlin of Los Angeles; Dr. Frances Elliott Clark, veteran music educator; LeRoy Robertson, Dean of the School of Music of the University of Utah; Ingolf Dahl, Associate Professor of Music of the University of Southern California; Dr. Hazel Gertrude Kinscella of the University of Washington; Dr. Charles M. Dennis, Director of Music in the Public Schools of San Francisco; Dr. Russell V. Morgan, Director of Music of the Public Schools of Cleveland; Dr. John C. Kendel of Chicago, and others.

Paray to Open Season Of Detroit Symphony

DETROIT.—The newly revived Detroit Symphony Orchestra will open its first season on Oct. 18 with Paul Paray conducting. He will direct the first five concerts of the subscription series in Masonic Auditorium. Mr. Paray has been appointed musical adviser of the orchestra. It was decided to defer the choice of a permanent conductor at least for a season and to employ guest conductors this year. Six of the Thursday evening concerts will be conducted by Jonel Perlea, and Victor De Sabata will conduct four of the final programs of the series. Bruno Walter, Dimitri Mitropoulos and Valter Poole will lead single concerts in the subscription series.

Mr. Poole has been appointed associate conductor and educational director of the orchestra. He will have charge of eight free children's concerts, arranged in cooperation with the Detroit Board of Education, and five Sunday afternoon "family concerts" of popular type.

The musicians have been assured of 22 weeks' employment at a minimum of $100 for the next three years. Contracts have been signed for a 90-member orchestra, Eduard Werner, president of the Detroit local of the AFM, stated. The complete list of soloists has not been announced, but Jascha Heifetz will appear at the Nov. 1 concert.

Soloists for Chautauqua

CHAUTAUQUA, N. Y.—The 78th season of Chautauqua Institution will be opened on July 1 with a recital by Gladys Swarthout. Other singers appearing in a program series, July 13 to 14, include Hugh Thompson, Frances Bible, Gladys Kachta and John Druary. The Youth Band of Girard, Ohio, will give concerts on July 2, 4, 5 and 7. Christopher Lynch, Irish tenor, will sing here on Aug. 25, final concert of the season.

London Season of Arts Resplendent

By Arthur Noteutt

LONDON.—The London Season of the Arts, now in full swing, has welcomed several distinguished artists from America, among them Astrid Varnay, Mary Bothwell, Leopold Stokowski and Louis Kaufman.

Since the conclusion of the inaugural week, concerts have taken place practically every evening and frequently in the afternoon at the Festival Hall, the Albert, Wigmore and other small halls, in addition to opera and ballet at Covent Garden and Sadler's Wells, and ballet at the Stoll. It is naturally a physical impossibility to keep pace with this plethora of events, but a brief outline of some of the more important will provide an idea of the hectic musical life in London at the present time.

In the Festival Hall concerts were given by several orchestras, including some from the provincial centers. This has enabled the public to judge the acoustics for themselves and see the general layout of the edifice. The Hallé has no superior among British orchestras and its two concerts were of exceptional quality. At the first, the main works were Vaughan Williams' rarely played Fourth Symphony and the Elgar Variations. The symphony, first performed about 15 years ago, is so austere that the composer is alleged to have said that "he does not like it, but it is what he meant." On the following evening, Verdi's Requiem was performed with the Hallé Choir and an excellent quartet of soloists. Both concerts were conducted by Barbirolli (now happily restored to health). Other well-known visiting artists who appeared at the Hall were Heifetz, Jennie Tourel, Kubelik and Stokowski.

At the Albert Hall, the Royal Choral Society gave the three great Elgar oratorios. Yehudi and Hephzibah Menuhin were heard in a Brahms program, the former playing the Violin Concerto and the latter the second Piano Concerto.

Stokowski Conducts

Stokowski made his first appearance as conductor of the Royal Philharmonic Orchestra and introduced some works new to England, among them being Wallingford Riegger's Symphony No. 3 (1947). It is dissonant, but cleverly scored and shows no little virtuosity. On another occasion, a second American novelty, Organum by Ruggles, proved cacophonous, and was followed by the ultra-modern Kammersymphonie of Schönberg, as well as the Tristan Prelude and Liebestod, and the Tchaikovsky No. 5. Stokowski, on a short acquaintance with this orchestra, obtained remarkably fine results that hitherto have been achieved only by Beecham himself. His interpretation of the two last-named works was, however, in the opinion of local critics, considerably over-emotionalized.

Beecham has conducted—with his usual magnificence—a Sibelius program, Handel's Solomon and Delius's Mass of Life. The leading role in the Mass was sung by a young German baritone, Fischer Diskau, whose voice is of exceptional quality and who created a great impression.

Wigmore Hall Jubilee

The Wigmore Hall, familiar to many Americans, has recently celebrated its Jubilee. Originally known as the Bechstein, it was opened in 1901 and rechristened with its present name in 1917. Built in the Renaissance style, it is said to be one of the most perfect in the world for recitals and chamber music. Photographs of many of the world's greatest musicians adorn the walls of the artists' room.

Mary Bothwell, who recently gave a Hugo Wolf recital at this hall, revealed

SCENE FROM HARLEQUIN IN APRIL, new ballet by Richard Arnell, commissioned for the Festival of Britain by the Arts Council of Great Britain and premiered by the Sadler's Wells Theatre Ballet. Dancers are Stanley Holden as Pierrot, David Blair as Harlequin, and Patricia Miller, Columbine.

that she had a clear conception of the many varied moods of these difficult songs. It would be interesting to hear her in opera, for which her voice and training appear to be admirably suited.

Russian operas are not by any means heard as frequently in England nowadays as in the past. It was an enterprising venture on the part of Mme. Valentina Aksarova to present Eugene Onegin in concert form in the Central Hall, Westminster. She herself sang the role of Tatiana.

Louis Kaufman, the well-known American violinist, made his English debut in a studio broadcast with the Royal Philharmonic Orchestra. He played four concertos from Vivaldi's Op. 8, "Il Cemento dell' Armonia e dell' Inventione," rediscovered by this artist after search in Europe. Kaufman is a superb player and it is much to be hoped that his public appearance in London will now not be long delayed.

Flagstad at Covent Garden

Covent Garden is in the middle of a several weeks' opera season, of which the principal feature is Flagstad's farewell appearances as a Wagner singer, as she plans to devote herself entirely to concert work, with possibly occasional operatic parts such as in Alceste. Two complete cycles of The Ring were given, but she only appeared in Götterdämmerung. She was in superb voice, singing without an apparent trace of effort and with an emotional grandeur that touched the sublime.

In the majority of cases, the other leading roles were in the same hands as last year, but there were a few important changes. Hotter returned from his visit to the U. S. A. to sing Wotan and The Wanderer with compelling dramatic power; he used his lovely mezza-voce with beautiful effect in the softer passages. The Brünnhilde in Walküre was Anny Konetzni, whose voice was in better shape than when she sang here some years ago but whose acting is uninspiring.

In Siegfried the role of Brünnhilde was taken by Astrid Varnay, who sang and acted with complete conviction, and her gestures were most appealing. Frick was a Hunding and Hagen new to London, with a noble voice which carried through the theater easily, and Ottokar Kraus one of the most satisfying Alberichs ever heard here, who moreover really *sang* the music.

Familiar were Svanholm and Klein in their previous roles.

For an extra Walküre, Varnay was the Brünnhilde and Flagstad sang Sieglinde for the first time in London. The Wotan was Sigurd Björling from the Stockholm Opera; his voice is a rich baritone, but the lower notes somewhat lack weight.

Flagstad also sang in Fidelio, an opera in which she had not appeared here previously. These operas were directed by Rankl; in the main, the orchestral playing showed a distinct improvement on that of previous seasons. His great fault is a lack of poetic feeling and the playing—especially that of the brass—is invariably too noisy in the forte passages, which not only drowns the singers but detracts from the effects of the climaxes. The producer was again Friedrich Schramm.

Clemens Krauss on Podium

Up to the time of writing, Flagstad's other role has been Isolde. Though (with the exception of the Kurwenal) the cast was the same as in previous years, a notable distinction was given to the performance by the engagement of Clemens Krauss as conductor. He has directed various operas at Covent Garden before, but his Wagner was new to us. His interpretation emphasized the lyric beauty of the music; the phrases were finely moulded, and he obtained playing on an extraordinarily high level, also accompanying the singers with impeccable taste. Though his reading lacked the excitement some conductors impart to it, the climaxes were dramatic and sonorous. Before the season closes, we are promised revivals of Parsifal and Meistersinger.

New Sadler's Wells Ballet

Ballet has also had its part in the Festival season, in which the Sadler's Wells Theater Ballet has been prominent. A new ballet titled Harlequin in April (which is to be included in the fall American tour) with choreography by John Cranko and music by Richard Arnell was produced with great success. It could more accurately be described as a pantomime with divertissements, and has a curious symbolism and many original features. In a prologue, two acts and an epilogue, it is based on a quotation from the poem by T. S. Eliot, The Waste Land. The *décor* and costumes are by John Piper.

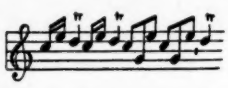
Birds' Songs Run An Amazing Gamut

Most professional musicians, for the greater part city dwellers, probably confine their knowledge of birds to the nightingale in Respighi's Pines of Rome and the song of the Forest Bird in Siegfried. One of the exceptions is Avis Bliven Charbonnel, pianist and composer of Providence, R. I. No ornithologist, and inclined to firm refusal when invited to a bird walk, Mme. Charbonnel nevertheless finds herself well informed on the notes of feathered friends after a summer spent at Wolfboro, N. H., a few years ago.

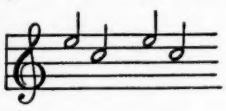
Birds would fly into her cabin, make a circuit or two, and then find their way out the door again. Song sparrows and warblers perched in trees outside her windows and added flute obbligati to her daily keyboard practise. Nightly, a whippoorwill mistook the Debussy Nocturne for an accompaniment to his own song.

After a few weeks of this, Mme. Charbonnel reduced to notation the calls oftenest repeated, intending some time to use them in a composition.

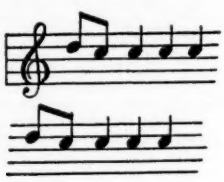
Her version of a warbler's song is:

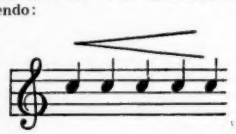
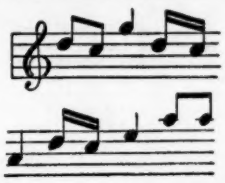


The cuckoo, she points out, uses a major third, to which he adds the words *cuck*-oo:



This call is used by many composers, one of its most beautiful adaptations appearing in Respighi's The Birds.

The chick-a-dee supplies an allegro:

The pewee a mournful passage:

The oven bird works one note into a crescendo:

The robin is commended for rhythm—but with pitch not too definite:

Mme. Charbonnel gives the song sparrows and warblers first place for variety, enthusiasm and *joie d'esprit*.

As for the whippoorwill, she points out that Edwin Arlington Robinson once described one as "Insane, incessant bird of Hell," thus dissenting sharply from the almost unanimous approval accorded birds by the major poets.

Shakespeare, she observes from her own hard-earned knowledge, was not too accurate in his references, since he calls the owl's "tu-whit-whoo" a "*merry*" note, and declares that "birds do sing, hey ding-a-ding-ding"—a call which she, for one, believes no living bird ever emitted.

Testing for Beauty Of Tone Important

Tonal Beauty in performance, which has often been accepted as the inexplicable gift of certain creators, is really capable of analysis, according to Raymond Bauman, pianist and director of the Beau-monde Studios of New York.

"I should like to disprove the fallacy that it is a mystical property," he says. "And I think this may be achieved more or less easily by making the tonal experiment which I shall outline. A performer, observing musical notation, the symbolic representation of musical sound, must always sense and feel, aurally and visually, the creator's message clothed in appropriate sound—*i. e.*, ideal tone. In order to integrate and project this tonal picture, one must understand the physiological and psychological aspects of the vibrations which thus manifest themselves as tone.

"I should like the reader to discover for himself how simple and reasonable the application of a tonal formula can be. First, however, keep in mind that concentration is focussed attention, and that intonation is the result of sensitized attention. Second, remember that to choose a true, natural or pure tone (even on a physical instrument) requires a threefold dynamic act—attention, evaluation, selection. Or, in other terms, one must be enraptured by seeing and hearing, observing what one sees and hears, and choosing from the resultant tonal mixture or mixtures that which can be functionable for future reference.

Beginning the Experiment

"Now for the experiment, which may be done at the keyboard of your piano. Press and hold down the damper pedal. Play any tone in the octave register from Middle C to the next higher C. While singing the note inwardly (this is a real 'humming' sensation, since all tone is really some form of vocalization), press the key with such control that the tone is hardly audible. Convince yourself that this tone is too loud. Try to reduce the loudness by half, pressing the key again; carry the idea of the diminishing tone as far as you are able. When you have reached a pinpoint of sound, hear the central hum in imagery if need be, so that the tone is alive as an after-image in the psyche.

"The next step is to activate 'octave differentiation.' Play the same note, but an octave *below;* start so that it is barely audible, then repeat and increase to utmost loudness, but avoid overpercussiveness. This sounding power is another extreme of audibility. Follow this tone through to its pinpoint, as you did with the other, attending to its vibrational moods and overtones.

"Such octave differentiation is the basic principle of tonal understanding. One should learn to evaluate the register relationship as to timbre, color, depth, and the like. One might add expressiveness and emotional associations. One can even qualify the sound poetically, using descriptive terms, such as 'sweet,' 'divine,' 'elevated,' etc.

Applying the Principle to Compositions

"If one can thus create and appreciate such a relationship, one has found a starting point that can serve as a standard of excellence. In order to apply the above formula to a composition, isolate any tone or tones which 'do not sound or feel right,' and search for octave differentiation, register relationship, as previously described. This will enable a rehearing of the tones involved, and a re-education through repetition of the reflexive pattern mechanism.

"Study the result. I have found it to be as startling and revelatory as the purifying of a muddied but formerly crystal stream; as the lifting of a fog for the sunshine to stream through; or like the removing of spots from the surface of a transparent window pane.

"I suggest the making of recordings to show tonal improvement, using the above experimental procedure. One can then judge the result both from the record and listening to the 'live' tone.

"Tone is so vital an adjunct that the highest musical expressiveness loses its value without this realization of tone creativeness at its best."

(Copyright 1951 by Raymond Bauman)

Israel Fund Gives Festivals

The American Fund for Israel Institutions gave music festivals in Ebbets Field, Brooklyn, June 16, and Flushing Meadow Park Amphitheatre, June 23. Soloists in the first were Jan Peerce, Regina Resnik and Gregor Piatigorsky, with the New York Philharmonic-Symphony under Arthur Fiedler, and the latter event enlisted Regina Resnik, Robert Merrill and Eugene List, with Morton Gould conducting.

Urge "Juke Box" Amendment

The American Society of Composers, Authors and Publishers has endorsed Senator Kefauver's proposed amendment to the Copyright Law, according to Otto A. Harbach, ASCAP's president. The Kefauver amendment, S. 1553, would require juke box owner-distributors to pay compensation to the copyright owners for the right to perform their musical works.

Schang Visiting Italy

Frederick Schang, president of Columbia Artists Management, accompanied by Mrs. Schang, sailed for Italy on June 26 by the SS Biancamano. He returns on the same ship Aug. 10.

N. Y. City Ballet in Summer Series

By Rosalyn Krokover

They say that summer doesn't start until June 21. It doesn't officially. But early June, with the temperature uncomfortably up, is close enough to the twenty-first to be called summer. And so the first summer season of ballet ever presented in New York opened at the City Center on June 5 and extended over three weeks. The New York City Ballet was the enterprising, and heat-resistant, organization.

They also presented three new works, though they came after opening night. The latter was devoted to the works of George Balanchine — not unexpectedly, considering the preponderance of Balanchine ballets in the City Ballet repertoire. It might be added that the company is making efforts to de-Balanchinize their repertoire: not because of any lack or disrespect for the offerings of their artistic director, but because it has become evident that there can be too much of a good thing. Of the three new ballets, one—Capriccio Brillant, a slight and relatively unimportant piece—was by Balanchine. The others were Ruthanna Boris' Cakewalk and Jerome Robbins' The Cage.

Opening night, which programmed Serenade, Pas de Trois, La Valse and Symphony in C, offered no great surprises. The casts were largely familiar, and the greatest interest was provided by re-acquaintance with La Valse. "Decadent" was the word happily seized upon by most of the press to describe it; and, in all truth, there is somewhat of an over-ripe flavor about it. But La Valse stands up very well. It has moments of sheer beauty, considerable imagination of a rather morbid sort; and if the sequence with Death appears just a little hackneyed, it is nevertheless handled with good taste. Surely this is one of Balanchine's better works.

Otherwise, it was exciting to watch the continued growth of dancers like Maria Tallchief, Tanaquil LeClercq, Melissa Hayden, Patricia Wilde and Yvonne Mounsey, to mention but a few. Tallchief has become an incomparable ballerina—a flawless technician with the surest of lines. She appeared in Pas de Trois with Andre Eglevsky and Nora Kaye, the latter still looking uncomfortable in this company. Eglevsky remains a dancer with incomparable elevation, magnificent beats, and perhaps not as much basic style and elegance as one might wish. And he should control his facial expressions to a greater extent; his physiognomical changes when getting ready for something requiring effort are something wondrous to behold.

Capriccio Brillant Bows

On June 7 the premiere of Capriccio Brillant took place. Set to Mendelssohn's piece of the same name for piano and orchestra, it is a plotless ballet (though there is a little bit of stage business at the beginning and end) scored for duet (Tallchief and Eglevsky) and a small ensemble (Barbara Bocher, Constance Garfield, Jillana and Irene Larsson). Not much can be said about this work. It represents the more sterile side of Balanchine's academism, and one felt that his heart really wasn't in it. Primarily it was a series of solos and duets between the two principals, with the ensemble occasionally turning up for little inventions of its own. Some ragged work suggested that the ballet was none too well prepared. Nicholas Kopeikene played the solo piano on stage (and a miserable instrument it was) against the orchestra conducted by Leon Barzin. On the program also were Serenade, Prodigal Son and Firebird.

Cakewalk in First Showing

Cakewalk arrived on June 12. The sets and costumes were taken out of storage, where they had remained ever since the ill-fated Blackface was done by Ballet Society a few years ago. Everything else about the work was new, though. Ruthanna Boris cast it in the form of a minstrel show, to music by Gottschalk arranged and beautifully orchestrated by Hershey Kay. There are three parts to Cakewalk. The first presented a "grand introductory walk-around," a "pathetic ballad," and some other odds and ends. The second part, intended as a quaint conceit, featured "Louis the Illusionist assisted by Moreau and Lesseau." The idea was that the magician Louis conjure up various images—Venus, the Three Graces, a wild pony and other interesting phenomena. Concluding the ballet was a "gala cakewalk."

In effect, the ballet was nothing but a series of divertissements, in which an attempt at unification was occasionally made. Those were mostly unsuccessful, nor did Miss Boris have too much success with her massed scenes, such as the cakewalk finale. The individual dances themselves, however, were frequently amusing, often lyric and choreographed with the neatness that characterized much of Miss Boris' work. The Pathetic Ballad, danced by Janet Reed, was of great charm, and even wistfulness, even though conceived as a burlesque; a male solo called Perpendicular Points, featuring Frank Hobi, an exciting piece of pedal dexterity; and a duet between Reed and Harold Bliss a tender and lovely conception. There was a nice festival air, too, about the entire work; and a few redundancies and weak points can easily be cleared up. Others taking part in the work were Patricia Wilde, Yvonne Mounsey, Tanaquil Le Clercq and Beatrice Tompkins. The latter two had a good time prancing around the stage as supernumeraries to Hobi. It might be added that the ballet made a decided hit with the customers. Cheers, flowers, bows—the usual, only a little more so.

The Cage—Allegory of Insects

The final premiere of the season, on June 14, was Jerome Robbins' The Cage, which was created expressly for Nora Kaye. Ruth Sobotka, a member of the corps de ballet, designed the costumes and set and the music used was Stravinsky's String Concerto in D. This work can probably be best described by its program notes: "There occurs in certain forms of insect and animal life, and even in our own mythology, the phenomenon of the female considering the male as prey. The mantis devours her partner immediately after mating; the female spider kills the male unless he attacks first and subdues her preying instincts. . . ." Kaye, in a new masculine type hair-do and grape splattered leotard, worked hard at being devastating while Magallanes, the Intruder, after quite a bit of unpleasant scuffling and quite an effective, plastic pas de deux, finally succumbed. The other intruder, Michael Maule, and the Queen, Yvonne Mounsey, had little to do with the central action and the group, depicting insects, was used discreetly in order to enhance the over-all effect. Some Graham influence could be detected in the relentless movement and the general approach to the subject. Those who enjoy Graham will undoubtedly like this. There was stunning lighting by Jean Rosenthal.

Hayden in Pas de Trois

Another novelty of the evening was Melissa Hayden's first appearance in the Pas de Trois. With Tallchief and Eglevsky, this was the best performance we have yet seen of this work. Hayden's technique and style were a pretty even match for Tallchief and Eglevsky danced as though he had done some pretty serious practicing. His turns were better controlled than they had been in a long time, he made double cabrioles all over the stage with no trouble at all and he had the audience gasping as he soared through the air with his *grands jetés*.

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PREPARATORY DEPARTMENT
LEAH THORPE, Superintendent

ALBERT SPALDING expounds a knotty problem for his master class at Boston University College of Music. L. to r., Mr. Spalding, Virginia Gene Shankel, Florence Freeman, Mildred Taylor Shaw, Harriette Wolfiers; Jules Wolfiers (at piano), of the faculty; Robert Menga, Margaret Allen, Robert Brink, and Warren S. Freeman, Dean of the College.

National Music at Carnegie Pops

The fifth season of the Pops Series, a brief spring interlude in Carnegie Hall, was opened on June 2 with a Gershwin night, Jack Shaindlin conducting an orchestra drawn from the membership of the New York Philharmonic-Symphony, and Muriel Rahn, Fred Thomas and Stan Freeman as the soloists. An all-Gershwin program generally can be counted on to draw, and this was no exception—the hall was full, and there was much enthusiasm. The singers were heard in excerpts from Porgy and Bess. Mr. Freeman played the Three Preludes and a Gershwin medley, and with orchestra, the Rhapsody in Blue.

Youthful Conductor Appears

Another highlight of the series was the June 5 appearance of Ferruccio Burco, 12-year-old Italian conductor, who led the orchestra in generally adequate performances of excerpts from Italian operas and the Finale from Dvorak's "New World" Symphony. His readings showed strength and vigor in the Overture to La Forza del Destino and singing style in the Prelude to Traviata. The orchestra also provided commendable support for the lyric soprano Mira Kent in two arias from Traviata, and for the tenor Michael Breen in Donizetti's Una Furtiva Lagrima.

Novelty at Viennese Night

A second national-flavored program was the Viennese list of June 6, with Simon Asen the able conductor of the evening, and the soloists Ralph Herbert, baritone; Jean Swetland, soprano, and Regina Doshay, violinist. Besides Johann Strauss, Lehar and other melodies to be expected, there was a first New York performance of Hans Spialek's Vienna Sketchbook for orchestra.

On June 4, the Tamburitzans, Slavic song and dance group from Duquesne University, regaled the audience with spirited offerings. June 7 was Western Night, with the emphasis on cowboy music and Milton Forstat conducting the orchestra and soloists from the folksong field. On June 8 Tito Guizar, Mexican tenor, headlined a Latin-American Fiesta, with Alfredo Antonini conducting. The closing night, June 9, was devoted to Tchaikovsky, with Howard Shanet on the podium. Soloists were Richard Kaye, cellist; Helen Vlashek, soprano; Tamara Bering, mezzo-soprano, and Leopold Rybb, violinist.

Mary Chelf in N. Y. Bow

Mary Chelf, mezzo-soprano, was heard in Times Hall on May 21, in her New York debut recital. The personable artist established an atmosphere of artistry which included clear interpretative delivery and fine diction. Her voice, while not a voluminous mezzo, is pleasing and flows with excellent legato, and with an interesting control of dynamics. On the song list were Bach and Mozart airs; the Schumann Frauenliebe and Leben, skillfully depicted; the aria from Tschaikovsky's Jeanne d'Arc; French songs by Rousseau, Chausson, Ravel and Duparc; and a closing group in English. Mary Ann Meredith supplied the cello obbligato for the Bach number, and Genevieve White played brilliant accompaniments.

M. C.

Opera Guild Annual Meeting Elects Board of Directors

The Metropolitan Opera Guild held its annual meeting of directors and corporate members on June 5, at the Hotel Pierre. Lauder Greenway, president of the organization, presided. Reports on the year's accomplishments were distributed.

William Rockefeller, chairman of the nominating committee, presented the report of that committee, as follows: president, Lauder Greenway; first vice-president, Mrs. John T. Lawrence; vice-presidents, Mrs. Walter Sands Marvin, Mrs. Kenyon Boocock; secretary, Mrs. Arthur B. Foye; assistant secretary, Mrs. Louis G. Bissell; treasurer, Francis F. Randolph; assistant treasurer, William J. Keary. The following directors were appointed for another term of three years: Mrs. James R. Angell, Donald P. Blagden, Mrs. Kenyon Boocock, Lucrezia Bori, William N. Cosel, Mrs. Arthur B. Foye, Mrs. William Francis Gibbs, Mrs. O'Donnell Hoover, Mrs. J. T. Johnston Mali, Frances Flynn Paine, Mrs. Carl H. Pforzheimer, Mrs. Albert Leeds Stillman, and Langdon Van Norden.

Brooks McCormack Records Song

Brooks McCormack has tape-recorded a new song in Roumanian, De Pasti by Remis I. Tzicoca, for "Free Europe," which will be broadcast into Roumania through Europe's most powerful transmitter located in Munich. The tenor was heard in La Boheme and La Traviata on June 13 and 17 at The Watergate in Washington with the Philadelphia Civic Opera.

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Steinberg Leads Ojai Festival

By C. Sharpless Hickman

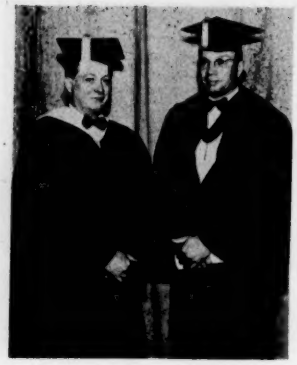
LOS ANGELES.—The fifth Ojai Festival, again under the supervision of John Bauer in the lovely vale of Ojai, between Los Angeles and Santa Barbara, this year truly deserved to be termed a festival. Under the prescient musical direction of William Steinberg, leader of the Buffalo Philharmonic, the Ojai Festival rose to musical heights, and brought listeners 11 concerts in six days, plus two special 45-minute children's programs given as part of the orchestra's rehearsal periods.

Joining conductor Steinberg in his miraculous musical transfusion were such artists as pianist Lili Kraus, violinist Szymon Goldberg, the pianocello duo of Joanna and Nikolai Graudan, and violist Jascha Veissi; groups such as the American Art Quartet, Lester Horton's imaginative and exciting Dance Theatre company, the Los Angeles Woodwinds and the Stanford University Chorus, trained by Prof. Harold C. Schmidt; and vocalists Brunetta Mazzolini, James Schwabacher and Kalem Kermoyan. Bernard Kundell was concertmaster of the excellent Ojai Festival Chamber Orchestra which violinist Sol Babitz, researcher into baroque instrumental techniques, contracted for Steinberg.

Steinberg's program-building almost evenly split the conservative contemporary with the classical, featuring in the latter orbit works of Schubert and Mozart. Space precludes comments to just the highlights of the week-long, highly concentrated series of programs, most of them held in 450-seat Nordhoff Auditorium. On the familiar side were two Mozart concerti played by Mme. Kraus; his Symphonie Concertante for violin and viola, with Goldberg and Veissi; Mme. Kraus' magnificent recital featuring Haydn's Grand Sonata in E flat and Schubert's Fantasia (op. 15); and Schubert's B flat Symphony and his early G Major Mass, sung in the Ojai Presbyterian Church on Memorial Day.

Among New Scores

Contemporary works included two each by Hindemith, Milhaud and Vaughan Williams, and pieces by Stravinsky, Copland and Alex Haieff. The latter's String Quartet No. 1, commissioned by the Ojai Festival with funds from the Huntington Hartford Foundation, and premiered on this occasion by the American Art Quartet, proved fresh in spirit, and gave opportunities for Eudice Shapiro, first violinist, to display her tone and artistry. Milhaud's Serenade for Orchestra, with its almost circus atmosphere in the final movement, and his ingenious Concerto for Percussion and Orchestra—brilliantly played by Victor Berton—were among the most enjoyable events on the lighter contemporary side, as was Stravinsky's ballet suite, Danses Concertantes. Hindemith's Music of Mourning was far more moving and easily assimilated than his Septet for Wind Instruments, which seemed not merely astringent in tonality but dryly academic and experimental. Vaughan Williams' choral setting of verses from The Merchant of Venice, Serenade to Music, was not one of his happiest examples in this line; far more eloquent were his Four Hymns for tenor and orchestra, sung with clarity and devotion by James Schwabacher at the church program. Copland's Quartet for Piano and Strings was, like the Hindemith septet being introduced to the coast for the first time. Played by Ingolf Dahl and members of the American Art Quartet it was typical of Copland's sandwiched sections of compressed and airy notation, with a second movement which mixed, with masterly adroitness and more than a touch of tongue-in-cheek humor, the mannerisms of the Schoenberg and Stravinsky camp-followers.



ACADEMIC SPEAKERS . . . Oscar Wagner, president of the Los Angeles Conservatory of Music and Arts, presided; Dr. Raymond Kendall, director of music at the University of Southern California, right, addressed the graduates at the conservatory's commencement exercises.

Los Angeles Music Festival

Franz Waxman's annual Los Angeles Music Festival this year opened with an all-Verdi program featuring the Requiem as sung by the remarkable Roger Wagner Chorale. Of the four soloists—Herva Nelli, Katherine Hilgenberg, Eugene Conley and John Arnold Ford—it was Miss Hilgenberg who was the inescapable star. Her fantastic voice, with its easy power, beautifully rich tone, superb control and exceptional musicianship, was the only one of the four to match the magnificent singing of the Chorale and the work of the wonderful orchestra Philip Kahgan had assembled for Waxman.

Waxman's second program introduced to local audiences Leonard Bernstein's Second Symphony, with its complex program based on W. H. Auden's Age of Anxiety. With Andre Previn (on a weekend pass from his Army duties) as soloist, it was given an intelligent, energetic interpretation which revealed again Bernstein's ingenuity, colorful orchestration, flair for rhythmic patterns, and unafraid utilization of today's jazz idioms. Also on the program was Alexander Steinert's symphonic poem, The Nightingale and the Rose. Joseph Cotten was a trifle precious in his delivery of the accompanying Oscar Wilde text, and though Waxman and the orchestra dealt sumptuously with Steinert's lush music, it lost some of its beauty because of the intrusive, over-amplified narration.

This three-program series closed with the Pacific Coast premiere of Mahler's Third Symphony, before an audience which included many celebrities, including Bruno Walter and Alma Mahler-Werfel, the composer's widow. Waxman's command of his orchestra, and his warm sympathy for the music, was much more evident than at his offering of Mahler's Ninth Symphony last season. There was excellent integration of the long first movement and expressive evocation of the poetic beauties of the second. The San Francisco contralto Jean Bonacorsi was soloist in the fourth section; she possessed a warm tone and a good middle register, but was a distinct disappointment after the singing of the local contralto, Katherine Hilgenberg, in the Requiem.

Fort Collins Series Ended

FORT COLLINS, COLO.—The Fort Collins Civic Symphony has concluded its second season under the direction of Will Schwartz. Soloists were Lucienne De Semplaire, George Volpe, Henry T. Ginsburg and Fred Nesbit. In addition to its regular subscription series here, the orchestra played an out-of-town engagement in Cheyenne, Wyo. Mr. Schwartz is also concertmaster of the Greeley Philharmonic, professor of violin and orchestra at Colorado State College at Fort Collins, and appears weekly over Station KCOL.

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San Francisco Plans Fall Opera Revivals

By Charlotte Hiller

SAN FRANCISCO.—Several novelties will mark the fall season of the San Francisco Opera Association, from Sept. 18 to Oct. 21, it is announced by Gaetano Merola, general director. Thirteen operas will be given in 41 performances at home and on tour, including one hearing each in Sacramento and Fresno, and 14 in Los Angeles. The local season includes ten subscription events, a Thursday evening series of five, five Sunday matinees, two special performances, also three matinees for young people presented by the San Francisco Opera Guild.

The roster includes revivals of Beethoven's Fidelio and Strauss' Der Rosenkavalier. Four Verdi operas will commemorate the 50th anniversary of the composer's death, Rigoletto, Otello, La Forza Del Destino, and La Traviata, with Lily Pons singing Violetta for the first time. Blanche Thebom will be a new Carmen, and Dorothy Kirsten a new Tosca. Making his American debut as Boris Godounoff will be the Italian basso, Nicola Rossi-Lemeni. Herva Nelli and Penka Lamar, sopranos, will be heard here for the first time, June Williams, soprano, and David Poleri, tenor, will appear with the company for the first time.

Other artists will be Eileen Baldwin, Yvonne Chauveau, Uta Graf, Alice Ostrowsky, Stella Roman, Bidu Sayao, Astrid Varnay and Dorothy Warenskjold, sopranos; Herta Glaz and Claramae Turner, contraltos; Kurt Baum, Jussi Bjoerling, Eugene Conley, Cesar Curzi, Alessio De Paolis, Walter Fredericks, Jan Peerce, James Schwabacher, Set Svanholm, and Ramon Vinay, tenors; George Cehanovsky, Ralph Herbert, Giuseppe Valdengo, Francesco Valentino and Robert Weede, baritones; Lorenzo Alvary, Salvatore Baccaloni, Dezso Ernster, Nicola Moscona and Yi-Kwei-Sze, bassos. The musical staff lists Kurt Herbert Adler, Paul Breisach, Pietro Cimara, Fausto Cleva, Glauco Curiel, Antonio Dell'Orfice, Peter Paul Fuchs, Karl Kritz, Erich Leinsdorf, Gaetano Merola, Corrado Muccini and Nicola Rescigno. Armando Agnini is technical and stage director, William Wymetal stage director, Kurt Herbert Adler chorus director, William Christensen ballet master, Etienne Barone stage manager, and Madi Bacon director of the boys' chorus.

Barati Orchestra Series

Three concerts were given by the Barati Chamber Orchestra, in which conductor George Barati presented unusual works, old and new. In the first the Swiss composer Frank Martin was introduced to the local audience with his Concerto for Small Orchestra, a vigorous, stimulating and substantial work which assigns major tasks to percussion and wind instruments. Two pieces for Strings by Dante Fiorillo were well worth hearing, though somewhat light-weight. In its classic, moving beauty, Music for Mourning by Paul Hindemith for viola and orchestra was outstanding. Ferenc Molnar, the excellent soloist, dedicated the performance to the memory of his late colleague, Erich Weiler. Mr. Molnar and Albert White played the solo parts in Bach's Sixth Brandenburg Concerto. Couperin's Concert dans le Gout Théâtral was the fine introductory piece.

The second concert opened with the Serenade for Twelve Instruments by Jean Françaix, in this composer's style of seeming simplicity which is so full of tunefulness and wit and so expertly concise. Both simplicity and briefness can be carried much further than Françaix has done, though hardly beyond Anton Webern, whose Concerto for Nine Instruments was performed twice that evening. The piano has a major sustaining part above which the eight wind and string instruments spin colorful motives. Schubert's Octet was the concluding offering. . . . The last concert introduced an Air for Strings by Roger Nixon of Berkeley, an intensely lyrical, thoughtful work.

PRINCIPALS IN PREMIERE . . . The Paganini Quartet and Andres Segovia performed a new Guitar Quintet by Mario Castelnuovo-Tedesco at the closing concert of the Music Guild series in Los Angeles. L. to r., Gustave Rosseels, Adolphe Frezin, Charles Foidart, Castelnuovo-Tedesco, Segovia and Henri Temianka.

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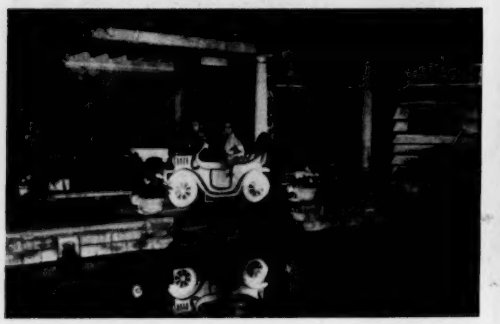

OUTDOOR PERFORMANCE of Menotti's The Old Maid and the Thief presented by the Academy of Vocal Arts of Philadelphia. Pictured are Roy Wilde as Bob and Marion Sobel as Laetitia.

Garden Opera Club Program

HAVERFORD, PA. — The Garden Opera Club sponsored its annual al fresco performance on June 12 at Faraway Farm for the benefit of the scholarship fund of the Academy of Vocal Arts in Philadelphia. The beautiful gardens of Mrs. Clarence A. Warden's Haverford estate were lighted by a high-riding clear moon and the opera scenes, staged against a back-drop of trees at the end of a reflecting water pool, took on the enchantment of a fairy-tale. The young singers, costumed and schooled to convey the illusion of each operatic excerpt, were sturdy in voice and the general average was more than excellent. Diction had clarity and range; the acting was quite delightful. On the program was a complete presentation of Menotti's The Old Maid and the Thief with a cast listing Dorothy DiScala, Ruth Williams, Marion Sobel and Roy Wilde. Extra numbers were artistically delivered by mezzo-soprano Beverly Wolff, who sang the Gluck aria Che faro senza Euridice, and Rita Griffith and Raymond Wolansky, heard in the Delilah-High Priest duet from Saint-Saens' score. Mildred Hill, coloratura soprano, also a favorite with New York audiences, sang two expressive Spirituals and the Del'Aqua Swallow air. Mary Van Doren was the narrator, Rose Landver the expert stage director —Marcella North and William R. Smith were the admirable accompanists.

Kittain-Chaliapin Students Appear

A lengthy program of ensemble and solo numbers, handled in a delightfully informal manner, was given in Times Hall by Kittain-Chaliapin Studio singers, who offered an evening of brilliant vocalism. On the roster were several singers whose gifts seemed of an exceptional order; but though the vocal and artistic standards were commendably high, it is impossible in a brief review to list individual achievements, which were numerous. Applauded to the echo were Brunni Costanza, Maria Ruda, Anne-Marie Randall, Nora Garvin, Rycca Schrieber, Gloria Seagal, Eva Keraly, Jacquelyn Cooper, Regina Price, Margaret Darnton, Susie Matthews, Tassia Bertain and Tamara Bering. Mme. Lydia Chaliapin appeared in duet with Miss Garvin and Mme. Rita Kittain presided with her customary ease and experience. All of the singers, from fledgling to artist, evidenced careful schooling in song delivery and stage deportment. Valentin Pavlovsky was the admirable accompanist.

Dolf Swing Studio Recitals

In the two spring recitals of the Dolf Swing Studios, singers were selected from the young artist list, each being ready for debut or newly in the professional field. Heard on May 27 were Lila Reale, mezzo-soprano; Nancy Simpson, lyric-soprano, and Joseph Boardman, baritone. Miss Reale disclosed a voice of splendid range and color, plus evident musicianship, in the Peter Cornelius cycle Brautlieder, French songs and the Seguidilla from Carmen. Personable Nancy Simpson charmed her hearers with clarity of tone and diction in Bach, Schumann and English numbers, Marietta's Lied from Die Tote Stadt and Ouvre ton coeur, by Bizet. Joseph Boardman showed a magnificent gift for interpretation and did some excellent singing in his clear-dictioned songs in English and aria from Don Carlo. His rendition of a Scarpia excerpt from Tosca

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TAKING CURTAIN CALL . . . Below, l. to r., are Taddei; Maria Canali, as Suzuki (in private life, the wife of a U. S. Army Colonel from Wisconsin) with the child playing Trouble; and Miss Albanese, holding hand of the off-center tenor.

TRIUMPHAL RETURN . . . Licia Albanese reappears in the title role of Madama Butterfly at La Scala, Milan, after an absence of some years. She is seen above in the first act with Giacinto Prandelli as Pinkerton (l.) and Giuseppe Taddei as Sharpless. New settings were designed by the noted Japanese artist Tanyuji Fousjita for the production.

was particularly fine. Sigrid Ecklof Swing played the accompaniments with dependable artistry.

The recital of June 3, which this reviewer was unable to cover, presented an equally outstanding group of young artists. Listed were Joan Taylor, in Schumann's Frauenliebe und Leben, the Farewell from Puccini's Madame Butterfly and a Manon (Massenet) excerpt; Mac Burns in a Mozart concert aria, Schumann, Fauré and English songs; Esther Dipsiner, singing works of Bach, Brahms and Constanza's aria from Mozart's Abduction from the Seraglio; and Sherril Alver, offering contemporary compositions by Diamond, Naginsky, Harty, and an aria from Hérodiade by Massenet. Mrs. Swing was again the accompanist.

Sarah Peck More Presents Pupils

HARTFORD, CONN.—Sarah Peck More presented three pupils in an interesting evening of song on May 24 at the Assembly Hall of the First Methodist Church. The well designed program opened with a Saint-Saens duet introducing Elizabeth Witter, a clear-voiced lyric soprano, and Betty Allen, who revealed a velvety mezzo-soprano. Mrs. Witter, well known as a recitalist, offered Mozart airs, modern and folk music and a group of French; O quand je dors, Liszt; Fantoches, Debussy; Le Chapelier, Satie; and an Andalusian Song in a Kurt Schindler arrangement. Miss Allen, who has studied exclusively for the past three years with Mrs. More, recently won a Tanglewood (Berkshire Festival) scholarship. Her gift for song and splendid musical training were displayed in wide-ranged selections by Respighi, Scarlatti, Caccini and Richard Strauss. The lovely tonal quality and simplicity of her second group English numbers were especially appealing. Arthur E. Howard, Jr., ex-president of the Hartford Choral Club, an attorney by profession and avocationally an excellent baritone soloist, lent his talents to several duets, and gave a group of early French and folk-songs arranged by Britten and Warlock. Mrs. Herbert Skiff presided ably at the piano.

La Forge Artists Appear

John Price Wood, baritone, appeared before the Music Teachers Council of New Rochelle, N. Y., singing a song group which included Grieve Not, Beloved, by his teacher, Frank La Forge. Mr. La Forge presented his pupils, Rosa Canario, soprano, and Ralph Quist, tenor, at the Musicians Club of New York. Miss Canario offered songs by Brahms and another group by Cimara, Guarnieri and Puccini. Mr. Quist sang old Italian songs as well as numbers by Mr. La Forge and Edwards. Robbie Masterson, pianist, pupil of Ernesto Berúmen, appeared before the Midwout Dramatic Club of Brooklyn, playing compositions by Bach, Paradies, Brahms and Schubert.

Culp Dornay Studio Activities

Betsy Culp Dornay will continue her teaching activities throughout the summer in the Dornay Culp New York studies, forgoing her annual trip to Europe because of a heavy lesson schedule.

Marian Farina, soprano, a Dornay Culp artist, who is currently busy with recital and radio programs, was recently featured on the interview program, Listening To Louise, conducted by Louise Bowers over Station WNJR. At the piano for the singer was Shirley Reisman, of Newark.

Christina Garden to Appear

Christina Garden, soprano, will be featured at the Havana Madrid Club, beginning the week of July 19. Miss Garden recently appeared at the Hotel Vardero Internacional, Cuba, where she was held over for ten weeks, and at the Casa Seville, Queens, New York. She is a pupil of Lila Leeroy.

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N. Y. Philharmonic Gives Edinburgh Festival Plans

Bruno Walter will conduct Beethoven's Ninth Symphony with the New York Philharmonic-Symphony at the Edinburgh Festival on Sept. 2 and 4. As previously announced, Dr. Walter has chosen as soloists four artists from the United States—Frances Yeend, soprano; Martha Lipton, mezzo-soprano; David Lloyd, tenor, and Mack Harrell, baritone. Only the last-named has appeared in Britain. The choral passages will be sung in English by members of the Edinburgh Royal Choral Union, who will also be heard under this conductor earlier in Brahms' Song of Destiny.

Dimitri Mitropoulos will conduct eight concerts with the organization, and on Sept. 3 will also be the soloist in Malipiero's Fourth Piano Concerto. He will include Howard Swanson's Short Symphony and Morton Gould's Philharmonic Waltzes in his concerts. Among his English works will be Vaughan Williams' Fourth Symphony and Bax's Overture to a Picaresque Comedy. Dr. Walter will play Vaughan Williams' Fantasy on a Theme by Tallis, Irmgard Seefried will be the soprano soloist for Walter's performance of the Mahler Fourth Symphony. Other soloists under the two conductors will be Myra Hess, Zino Francescatti, Robert Casadesus, Solomon, and Leonard Ross.

The members of the orchestra sail on the Queen Elizabeth on Aug. 14 and Mitropoulos will fly abroad on Aug. 18. Dr. Walter will sail on the Ile de France, Aug. 11. The first of 14 concerts is scheduled on Aug. 22.

In New York, David M. Keiser, secretary of the board of directors of the Philharmonic-Symphony Society and president of the Cuban-American Sugar Company and Guantanamo Sugar Company, has been appointed general chairman of the Philharmonic's 1951 Annual Friends Fund Campaign. A newly-elected member of the board of directors is Pierpont V. Davis, prominent investment banker.

Hurok-NCAC Fledermaus Tour

The S. Hurok-NCAC production of Johann Strauss' Fledermaus will open a nine-week tour in Hartford, Conn., on Oct. 15, and in its first week appear in White Plains, Providence, Newark, Philadelphia and Washington. Other cities on the itinerary included New Orleans, Dallas, Houston, San Antonio, Kansas City and Milwaukee. The last engagement of the tour will be in Boston on Dec. 16. Irra Petina will sing Rosalinda;

OFF TO EUROPE . . . Robert and Gaby Casadesus on the SS Ile de France. The two were joined by their son Jean, the family trio appearing with the Santa Cecilia Orchestra in Rome under Massimo Freccia, and in Paris at the Theatre des Champs Elysees. Robert Casadesus will be soloist at eight music festivals.

Adelaide Bishop, Adele; Lloyd Thomas Leech, Alfred; Michael Bartlett, Eisenstein; William Shriner, Dr. Falke; Tom Perkins, Frank. Non-singing comic role of Frosch will be taken by James Westerfield, who also will direct. Mr. Westerfield staged the San Francisco Opera production of this work. Sets and costumes will be by Dr. Elemer Nagy, who has designed for the Central City Opera in Colorado.

Stadium Debuts Scheduled

The Stadium concert season, opening on June 28, will bring the debuts in this series of 15 prominent artists, among them the conductors Lehman Engel and Max Rudolf. Singers new to this audience include Richard Tucker, Morton Bowe, Joseph Laderoute, Lisa Kirk, Eunice Alberts, Mary Davenport, Jean Madeira, Robert Eckles, Hugh Thompson, Kenneth Smith, Norman Scott. The instrumentalists Aldo Parisot, cellist, and Anshel Brusilow, violinist, will be introduced. On May 31, the Stadium announced eight soloists additional to those already listed in past months. They were Elaine Malbin, Claramae Turner, Kurt Baum, Stell Andersen, Jeanne Mitchell, Carl Stern, Carroll Glenn and Eugene List.

Meissner Indianapolis Manager

INDIANAPOLIS, IND.—Alan Meissner has been appointed manager of the Indianapolis Symphony, replacing Howard Harrington, now manager of the new Detroit Symphony. Announcement came from Col. A. W. Herrington, president of the board of directors of the Indiana State Symphony Society. Mr. Meissner was assistant manager of the Indianapolis orchestra in 1941-42; before accepting his present post, he was affiliated with Civic Concert Service, Inc.

Artists appearing on the regular series in Indianapolis next season include Ruggiero Ricci, Nov. 4-5; Rudolf Firkusny, Nov. 17-18; Mack Harrell, Dec. 8-9; Gary Graffman, Dec. 22-23; Carroll Glenn and Eugene List, Jan. 5-6; Robert, Gaby and Jean Casadesus, Feb. 9-10; singers in a production of Lohengrin, Feb. 23-24; and Oscar Levant, March 2-3.

Unger Conducts in Argentine

TORONTO.—Dr. Heinz Unger will conduct the Argentinian premiere of Mahler's Symphony No. 2 with the State Orchestra of Buenos Aires on Aug. 8. Dr. Unger's original engagement with that group of three weeks has been extended to five, in order to include this work and some repeat performances. On July 6 he will conduct Ernest Bloch's Concerto Grosso for CBC before leaving for South America.

Dr. Unger conducted the opening concert of the Promenade series here on May 31, with Igor Gorin, baritone, as soloist, and was on the same podium on June 7, when Donna Grescoe, Canadian-born violinist, was the soloist.

Szell in Europe

George Szell, musical director of the Cleveland Orchestra, in Europe for the summer, conducted the Amsterdam Concertgebouw Orchestra at the Holland Festival on June 28 and 30. He returns on Oct. 1 to begin his sixth season with the Cleveland Orchestra; he conducts the New York Philharmonic-Symphony for six weeks in 1951-52.

Ditson Recordings Distributed

Word comes from the department of music of Columbia University that the first two Alice M. Ditson Festival recordings—Symphony No. 2 by Walter Piston and Symphony No. 5 by Henry Cowell—are being distributed to colleges, universities and schools of music throughout the country.

Hood River Festival Premiere

HOOD RIVER, ORE.—The Hood River Music Festival, launched in 1948 in this little fruit-growing valley in the Cascade Mountains under the direction of Boris Sirpo, will be renewed this summer. With towering, snowcapped Mt. Hood and Mt. Adams as a backdrop, three programs will be given under his musical direction on Aug. 3, 4 and 5. Mr. Sirpo is also the conductor of the Hood River Symphony Orchestra and Chorus, which will play an important part in the festival, both being community projects. On the opening night a program of Sibelius works will be given with Camilla Wicks as soloist in the Violin Concerto. On the second evening the Hungarian String Quartet will be presented. The final night will see the world premiere of the opera, Bridge of the Gods, by William A. Schroeder of New York, an Indian tale with a libretto by Fredda Reinhart, based on the book of the same name by F. H. Balch. Jerome Hines, bass of the Metropolitan Opera, will sing the chief role.

Golschmann's Bookings

Vladimir Golschmann, who begins his 21st season as musical director of the St. Louis Symphony in October, returned from conducting engagements in France to receive an Honorary Degree of Doctor of Letters from Washington University on June 6. He then took a plane for Venezuela for three weeks in Caracas with the Orquesta Sinfonica de Venezuela. This month he will conduct six Stadium concerts in New York and one in Montreal with Les Concerts Symphoniques, after which he will go back to Paris for a holiday and concerts in September.

ASOL Elects Officers

At its Chicago convention, the American Symphony Orchestra League elected as president Alan Watrous, manager of the Wichita (Kan.) Symphony. Vice presidents are A. H. Miller, manager, Duluth Symphony; Francis Madeira, conductor, Rhode Island Symphony; Kai Rasmussen, president, Scandinavian Symphony, Detroit; and Lyman Wiltse, conductor, Tampa Symphony.

HONORARY COWBOY . . . Henry Scott, concert humorist, marks the occasion of his return for a second piano recital within the year at Hardin-Simmons University, Abilene, Tex., by receiving a Western hat from Bill Morgan, of the University Cowboy Band.

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Honor Ganz's 50th Anniversary

By René Devries and Dosha Dowdy

CHICAGO.—A Testimonial Dinner was given by several hundred friends of Rudolph Ganz, gathering in the Walnut Room of the Bismarck Hotel on June 11, to celebrate the fiftieth anniversary of the noted pianist-conductor's first association with the Chicago Musical College.

Among many tributes paid by outstanding musicians, pupils and colleagues, was a Resolution of Appreciation from the student body, faculty and trustees of the Chicago Musical College. This stated that the institution under his guidance "has become an important force in shaping the evolution of music in America. His activities as a teacher, a conductor, a composer and a concert artist set a standard of achievement few can hope to attain," and "he has done much to extend and elevate the musical knowledge and good taste of a nation." It was announced that at all future graduations of the College the outstanding student of each class will be presented with the Rudolph Ganz Medal of Achievement.

Among the speakers who paid tribute to Ganz were Hans Rosenwald, Dean of Chicago Musical College and toastmaster; Dr. William Schilling, Swiss Consul General; William Steinway, of Steinway and Sons, who came here especially for the occasion and who presented Mr. Ganz with that company's 50-year service pin; George I. Haight, vice-chairman of the Board of Trustees of Chicago Musical College; Otto Hitel, also a member of the board; Clifford V. Buttleman, chairman of the Music Educators National Conference; Dr. John Kendall, vice-president of the American Music Conference; Nicolai Malko, resident conductor of the Grant Park Symphony Orchestra; and Dr. John Becker, regional advisor for the International Society for Contemporary Music.

Commencement Concerts

The Chicago Conservatory, in its 94th year, presented the annual commencement concert by the Chicago Conservatory Orchestra and soloists, Robert Kalter, conductor, at the Great Northern Theatre, June 17. Featured on the program were a thesis composition, Tone Poem for Orchestra, written by Juhl Kauffman, pupil of Bernard Dieter of the faculty, and a Symphony No. 1 by John B. Eddy. Soloists were Jean Pavick, a pianist; Robert Huitman, tenor; Paul Carlson, violinist; Shirlee Mae Smejkal, contralto; Robert Seese, violinist; Doris Harveland, soprano, and Vito Vitale, pianist.

Walter Goodell was given the honorary degree Doctor of Music. Eighteen members of the senior class received the degree Master of Music, and 37 that of Bachelor of Music.

The American Conservatory of Music, founded by John J. Hattstaedt, celebrated its 65th commencement in Orchestra Hall, June 21. In addition to 112 Bachelor and Master degrees, honorary degrees were granted to Jan Kubelik, conductor of the Chicago Symphony (in absentia), and to Wilfred C. Bain, Dean of the School of Music, Indiana University.

Artist-students, assisted by the Conservatory Orchestra under Irwin Fischer, on the program were Dolores Gudelj, pianist; the vocalists, Marilyn Kay Smith, Howard Lockhart, and Leona Koehler; Stanley Preston, organist; William Roessler, pianist; Michael Gattozzi, violinist; and Joel Rice, pianist.

The Chicago Musical College held its 84th commencement in Orchestra Hall, June 14, and granted the largest number of degrees in the history of the school. Of the 112 candidates three received the degree Doctor of Fine Arts —Verne Kelsey, Hans Moldenhauer and Richard Donald Wenzlaff. Honorary Doctor of Music degrees went to Nicolai Malko, Felix R. Labunski, and Dimitri Mitropoulos. The commencement address was given by Mr. Mitropoulos. Offering the musical portion of the program were Jerry Bailey, pianist; Alcestis Bishop, violinist; the singers, William Abbot, and Patrick Tolson; Stanley Davis, clarinetist; and Dean Sanders, pianist.

The Cosmopolitan School of Music's Commencement Concert by the school's symphony orchestra, Tauno Hannikainen conducting, and artist-student soloists, was given in Thorne Hall, June 12. Orchestral numbers which opened the first and second divisions of the program were Beethoven's Overture to Egmont, and Smetana's The Moldau. The following soloists appeared: Harriet Sawyer, soprano; John Ringstad, tenor, Winifred Nelson, soprano; violinists Elizabeth Mosny and Howard Swanson; and the pianists, Ellen Harris and Marianne Lemke.

The 20th annual Commencement of the Boguslawski College of Music was conducted on June 25 in Curtiss Hall. Isaac Van Grove and William Klein received Honorary Doctorate Degrees. The Liberty Quintet for Oboe and Strings, composed by Paul Held was given a first performance. Basha Maxwell, of the San Francisco Opera, and Elizabeth Johnstone were guest artists.

The program of the Sherwood Music School's 56th commencement in Orchestra Hall, June 15, brought orchestral numbers by the Sherwood Symphony, directed by Leopold Foederl, and solos with orchestral accompaniment given by pianists Adolph Young, Jr., Bernita Kunow, and Cynthia Hotton; vocalists Lois Damron Burt, Natalie Pomeroy and Kathryn Valaske; and Joseph Fischer, violinist. Orchestral numbers included Nicola Lacovetti's Tarantella, conducted the by composer.

Philip Maxwell, who gave the commencement address, received a Doctor of Music Degree.

Progressive School Recitals

The Progressive School of Music, Harriet Kay director, presented three recitals for the 27th season, on June 10 (2:00, 3:00 and 7:30 p.m.) in Curtiss Hall of the Fine Arts Building, with more than 60 pupils participating. Vari-

Bessie Ryan, Chicago chairman of the NGPT and president of the Illinois State Music Teachers Association, has been appointed chairman of the National Piano Recording Competitions of the NGPT.

ous awards were presented to outstanding pupils following the closing recital.

Citizens Committee for Better Music

A joint recital sponsored by the Citizens Committee for Better Music was presented in Kimball Hall, May 27 by Florence Kirsch, pianist; Lillian Chookasian, contralto; and the Clara Siegal Chamber Music Players. The program contained Schumann's Kreisleriana; Songs by Hugo Wolf, and, by contemporary Americans, numbers by Ernst Bacon, Norman Lockwood, Samuel Barber, Hindemith and Wintter Watts, and Beethoven's Quintet E Flat Major (for woodwinds and piano).

Illinois State Music Teachers Ass'n

The Illinois State Music Teachers Association (Bessie Ryan, president), held its annual meeting at the Stevens Hotel, May 20 and 21. Special features were the recital at the Sherwood School of Music by Robert Hoffman, 1950 winner of the NGPT national award, who is now on a European concert tour; the junior and senior programs; and the luncheon meeting with Rudolph Ganz (who became a member of the Association on this occasion)and Philip Maxwell as guest speakers.

Michaels Memorial Award for 1951

Marilyn Miller, pianist of New York City, was selected as winner of the Michaels Memorial Music Award of the Ravinia Festival Association at the final audition for the 1951 contestants in Orchestra Hall, June 3, broadcast over the Mutual System. Miss Miller, heard in the first movement of Tchaikovsky's Piano Concerto in B flat minor with the WGN Symphony Orchestra under Henry Weber, will receive the $1,000 grant, and guest appearance with the Chicago Symphony at the Ravinia Festival in 1952.

Other contestants in the final auditioning were June Kovach, pianist, of San Francisco, and James Gregory, pianist, New York.

Studio Notes

Members of the opera class of the Hussa-Greve Studios appeared in scenes from Humperdinck's Hansel and Gretel in Recital Hall of the Sherwood Music School before a large audience. Those participating were Kay Valske (Hansel), Natalie Fomeroy (Gretel), Helen Stewart, Lewis Parker and Faye Udell, as Mother, Father, and the Little Sandman. Horace Bennet, at the piano, was the efficient musical leader.

Other operatic appearances by students from these studios were those of Harold Brindell as Paolino, and Francis Gregory as Count Robinson (pupils of Mr. Greve) in the Roosevelt College School of Music's production of The Secret Marriage; and Virginia Duffy (pupil of Mme. Hussa), as Sieglinde Lessing, and Richard Tigerman (pupil of Professor Greve) in Northwestern University's presentation of Music in the Air, given at Thorne Hall.

Pupils from the Lola Fletcher Studios who have received recognition recently are Carol Smith, contralto (pupil of Miss Fletcher for the past seven years), who won the National Federation of Music Clubs contest, Salt Lake City, who is also winner of the Allied Arts Contest, with an Orchestra Hall award recital under Allied Arts Concert Mgt., scheduled for the coming fall, and was recipient of a scholarship given by the Morgan Park Gleemen and soloists in their concert in Orchestra Hall in late May; Allan Keller, tenor, recipient of the same award, and soloist in the Verdi Requiem with the Lawrence Conservatory Choir, Appleton, Wis., on May 13; Suzanne Hamilton, soprano, who opened Career Performance Series over WGN, May 21; Evelyn Reynolds, mezzo, heard on Career Performance WGN, June 30 and Thomas Datz, tenor; Rena Mary Gould, contralto, and Miles Nekolny, baritone, are on tour with the Philharmonics Quartet in the Northwest.

AU REVOIR . . . Tauno Hannikainen leaves for Helsinki, Finland, to conduct the closing concerts of the Sibelius Festival. Hannikainen will take up the post of conductor of the Helsinki City Symphony for one year, beginning Sept. 1.

Ethel Lyon presented her 15-year-old pupil, Margaret Morello, in piano recital in Recital Hall of the Kimball Building. Eight of her pupils appeared in joint recital in the same hall (with students of Esther Goodwin).

Miss Lyon's pupil, June Elliot, was one of three finalists in the contest for pianists, for appearance on the Commencement Concert in Orchestra Hall. Miriam Shanes, in the primary group, and Mary Morrison, in the junior division, were recent winners of the Society of American Musicians contests. Miss Lyon will hold a summer normal course at the American Conservatory, July 9 to 19.

Eight of Leo Heim's advanced students heard in recital in the American Conservatory's Recital Hall in late May, were Jeannette King, Beth Shapiro, Eda Flosi, Dolores Triner, Roland Johnson, Anthony Mostardo, Rosemary Brinkman, and Ray Frankforter. Other pupils heard in the same hall, June 5, were Robert Palmer, Helen Horaites, Norman Barron, Poulia Tsoumas, Geraldine Buktenica, Marian Reardon, Patricia Waller, Donice Brown, Lavina White, Francisco Terredanio, Ruth Ellis, Margeret Fogle, Wayne Kastl, and Lawrence Biedes.

Eunice Steen Lamont's pupils heard in recital in the Ball Room of the St. Clair Hotel, June 10, were Beatrice Davis, Margaret Murphy, Blanche Peter, Joyce Griffin, Edward Sinkovec, Polly Andros, Jim Eleopoulos, Elaine Marinakos, Raphael Durso, Karen Gunderson, Patricia Cassidy, Anne Sjostrand, A. Clayton Calvin, Lillian Omiecinski, Elaine Stamos and Cela Roter. Rhea Shelters was the accompanist.

A song recital by some 30 pupils of Naomi Cook was given in Field House, Arlington Heights, May 31.

Ruth Ray's pupil Carol Rean Donnelly, accompanied by Opalee Barnard, was presented in recital in Cornell College Conservatory of Music. Assisting the young violinist was Mary Ann Dallas, pianist, pupil of Mrs. Jacques Jolas.

The Metropolitan School of Music, at the Commencement exercises to be held on July 18, will confer the honorary degree Doctor of Music on Roman B. Girvin, in recognition of his outstanding contribution in the field of music both for his work as a teacher, and in civic affairs. Mr. Girvin is head of the violin department and Chamber Music Class at the Cosmopolitan School of Music.

Paul Stoye of Palos Verdes Estates, Calif., was adjudicator for the 1951 Chicago National Guild of Piano Teachers Auditions, which were held in the Lyon and Healy Concert Hall. Mr. Stoye was guest of honor at a dinner in the Balinese Room of the Blackstone Hotel, and later he addressed Guild members and other piano teachers at an open forum in the Lyon and Healy hall. Mr. Stoye is on a 40-day tour.

Bessie Ryan returned recently from Birmingham, Ala., where she served as adjudicator for the Alabama Guild 1951 Auditions.

Among the Artists

David Austin, bass-baritone, was presented on the American Conservatory Faculty Concert Series in the school's Recital Hall on June 28, in joint recital with Mae Doelling Schmidt.

Cara Verson, pianist who played a Causerie Recital at St. Francis College, Joliet, Ill., on May 22, is booked for recital appearances in Wisconsin, Minnesota and Indiana during June.

Louis Sudler, baritone, was guest artist in a program for the annual luncheon meeting of The Illinois Opera Guild at the Saddle and Cycle Club, June 20. Stefan Bardas, pianist and member of the faculty of the Northwestern School of Music, was heard in a recital in Lutkin Hall on the Evanston campus, June 27.

(Continued on following page)

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THE BLADES CLASH . . . In rehearsal for Romeo and Juliet at Central City, Colo., Tybalt (Kayton Nesbitt), l., crosses swords with Mercutio (Clifford Harvuot), while members of the company look on.

CHICAGO

(Continued from preceding page)

Florence Price Wins Composition Award

Florence Price's Seagulls (for women's voices, flute, clarinet, violin, viola, cello and piano) prize winning composition in the contest sponsored by the Lakeview Musical Society, was performed at the Society's annual luncheon meeting.

Compositions of Miss Price's, newly published, are, In Quiet Mood, for organ (Galaxy Music Corporation); Sea Swallows, and The Goblin and the Mosquito, for piano, published by Clayton Summy.

Chicago Public Library Display

Traditional American musical instruments in use in Colonial days and after will be on display in the music department of the Public Library during July exhibits.

St. Denis at Civic Opera House

Ruth St. Denis danced her solo concert in the Civic Opera House to an audience which appreciated it as a memorable occasion. There were the dances inseparably associated with her —Incense, Cobra, Yogi, Javanese, White Jade, fascinating Hindu Nautches, and a deeply impressive Gregorian Chant with admirable choreography by Jerry Green. There were lesser dances too, and finally, Salome.

This and other appearances of Miss St. Denis during the season will benefit her worthy project—an American Art Colony and Retreat where students of various arts (though emphasizing the dance) and retired artists may work or rest. A feature of the Colony is a plan for aiding young students to learn a trade or skill by which they may earn their living.

The Choralists in Concert

The Choralists, a group of 40 singers organized and directed by John Halloran, proved again in their Fullerton Hall recital, May 22, that they are among Chicago's top musical organizations. This was an evening of pleasure for the large audience, and the singers interpreting equally well the various styles of choral literature represented by a Bach Chorale and Motet for Double Chorus; Psalms by Fissinger, Schein, and Poulenc; Vittoria's O Magnum Mysterium; American Folksongs and Negro Spirituals arranged by Mr. Halloran; a Brazilian one (arr. Guarnieri), ones by Picket; and humorous poems of Dorothy Aldis set to music by Mrs. Halloran.

Shearer in N. Y. Recital

The annual dance recital in New York by Sybil Shearer has come to be looked forward to with keen interest by the cognoscenti, and the large audience at the Cort Theatre on June 18 was a dedicated one. The artist presented her cycle, Once Upon a Time, with Marion Machno playing music by Brahms, Ravel, Scarlatti, Prokofieff, Debussy and Rachmaninoff on a piano offstage. The prologue and epilogue of this unique dream cycle were done without music, and the other episodes, each of which has a cryptic name suggesting an imaginary being, ranged from mystical, seeking, triumphant, to sportive, prankish, and superficially bustling evocations of personality. Each was provided with an individual costume, designed — like the choreography — by Miss Shearer. The lighting was ingenious, too, as devised by Helen Morrison, and sustained the various moods subtly. Shearer is certainly one of the most individual, richly gifted and technically perfect dancers before the public, and her appearances provide experiences that one is not likely to forget. The applause was warm. R. M. K.

Franco Works Heard Widely

Johan Franco's Suite for violin and piano was performed in Amsterdam in April at the Concertgebouw by Ralph Hollander, American violinist. The same composer's Three Temple Dances and Second Nocturne were performed on every program given by Karl Ulrich Schnabel, pianist, this winter in western Europe. Johannesburg, South Africa, will hear Mr. Franco's Violin Concerto this summer, played by Joseph Spira, Belgian violinist. A choral composition, Mysterious Presence, was heard over the CBS network on May 13, sung by Trinity Church Choir under Andrew Tietjen from St. Paul's Chapel in New York. Mr. Franco's most recent work is a music book for children, for which his wife, Eloise Franco, has written the text.

JOHAN FRANCO

Sanroma for Puerto Rico Post

Jesus Maria Sanroma has accepted an offer from Jaime Benitez, Rector of the University of Puerto Rico, to become permanent Musical Adviser of the university.

"Doing the Unusual" Is One Manager's Formula

CHICAGO. — Clarence E. Cramer, Chicago manager, has made a specialty of "doing the unusual." Interviewed by a representative of the Musical Courier, Mr. Cramer mentioned his presentation of the Longines Symphonette and Mishel Piastro for an eight-week tour last fall, the first time, he believed, that a sponsored radio feature had ever toured under a commercial title.

The tour was arranged with the approval of Fred Cartoun, chairman of the board of the Longines Wittnauer Watch Company, but with no financial assistance from that organization. Mr. Cramer personally guaranteed a three weeks' itinerary in the Midwest and South, with exclusive management from Pittsburgh and Atlanta to the Utah State Line. But in the end he delivered an eight weeks' tour covering 11,000 miles. The Jack Adams Office later contracted to take care of the remaining territories.

CLARENCE E. CRAMER

Under its conductor Mishel Piastro, the Longines Symphonette opened in Cleveland Music Hall, and went on to Columbus, Chicago, Aberdeen, Kansas City, Tulsa, San Antonio and Beaumont, also playing for many college concert courses, Civic Music and Community Concert Associations, and the Coullet-Lea Co-Operative Concert Associations. Mr. Cramer says he is now selling a long tour for the group through the Northern States, west to the Dakotas, south to the Rio Grande Valley, east through the Southern States, Ohio, and home to New York.

Opera Pioneering

In opera, Mr. Cramer has also been a pioneer. He founded the Cincinnati Summer Opera (where only scenes from operas and concerts had previously been given) and the company afterward continued under Oscar Hild. His operatic interest was increased by his marriage to Kathryn Browne, contralto, formerly of the Chicago Civic Opera.

In 1927 Mr. Cramer organized the Chicago Festival Opera Service to assist amateur choruses and local symphonies to present full stage performances. He bought Chicago Civic Opera costumes and "props," had scenery built and painted, and printed entire editions of authentic orchestral and choral parts for local advance preparation. His casts and productions toured from Virginia and Florida, to Washington and New Mexico. At present, with the Armed Services taking so many young singers away from volunteer choruses, he has temporarily warehoused his seven opera productions.

Brought Ballet to Colleges

One day in the early 'twenties, Mr. Cramer recounted, the late Adolph Bolm walked into his office, seeking a tour for his ballet company away from the major cities. Mr. Cramer placed them in the colleges, pioneering for this art form. Since then there have always been dance attractions on the Cramer list. He now features the Ruth Page-Bentley Stone Ballet, which was in Paris for 14 weeks of appearances last spring.

Mr. Cramer has resuscitated and made successful several bankrupt companies, he says—among them the Freiburg Passion Play, which came over from Freiburg, Germany, and encountered difficulties. "But," he went on, "after I signed them, I could account for their sending home a quarter of a million dollars in their first season under my exclusive tour direction. When the Hollywood Ice Revels went into receiver's hands in the Cincinnati Music Hall, I bought the company outright and toured it for three seasons, giving hundreds of performances."

Mr. Cramer's avocation is writing. He is co-author of an American Passion Play, of which there have been more than 250 performances. He has also published two historical books of Americana, and written numerous articles for magazines and newspapers.

Mathilde McKinney's Activities

Mathilde McKinney, pianist, lecturer, composer and teacher, gave lecture-recitals in April, May and June at the New Jersey College for Women and the Somerset Alumnae Club of that college; at Wooster College, Wooster, Ohio; for the Princeton Music Club and the Princeton Music Study Group. In South Bend, Ind., she gave a recital, sponsored by the South Bend Piano Teachers Association.

MATHILDE McKINNEY

In the field of composition, Miss McKinney's As Dew in April, a carol, will be published by J. Fischer & Bro. in time for Christmas. Her Lullaby and Dance Tune, both for piano solo, are in preparation by Carl Fischer. Alleluia and Dear Lord and Father of Mankind, the latter written for the 50th anniversary of Miss Fine's School in Princeton, are published by J. Fischer. Hargail Music Press has brought out Miss McKinney's Seven Modes for Two Alto Recorders. On June 5 the Music Study Group of Princeton featured her works, including a Sonatina for violin and piano, played by Eva Stark Maskin, violinist, and the composer, and Five Songs for soprano, sung by Eleanor Wilson Holly. In April and May, Marian and Vittorio Verse played Reel for two pianos in cities of New Jersey.

Among students of Miss McKinney, Marion Kim, pianist, won first place in the Young Musicians Contest of the New Jersey State Federation of Music Clubs. Miss Kim, Paula Herman and Virginia Mastenbrook played in the John Earle Newton recital at the New Jersey College for Women, with Miss Kim also accompanist for the singers. Robert Miller, pianist, gave a joint recital with Wells Huff, baritone, at Princeton University.

Arthur, Dorothy Freeman Heard

WATERBURY, CONN.—Arthur and Dorothy Freeman, baritone and pianist, were heard recently in recital here in Davenport Hall. Mr. Freeman, who is an artist-pupil of Anita Rio of New York, offered songs by Schumann, Grieg, Bohm and others, and Handel, Verdi and Leoncavello arias. His wife's solo numbers comprised four pieces by Brahms.

Fritzberg Is Soloist

Everett Fritzberg, pianist, gave a recital on May 26 for the sixth annual convention of the American Symphony Orchestra League, meeting jointly with the Major Symphony Managers Association in Chicago. Mr. Fritzberg concluded his season late in the same month with an appearance with the Bellingham (Wash.) Symphony Orchestra.

Albert Morini in Europe

Albert Morini, New York manager, left on June 28 for Europe. His trip will serve for the completion of negotiations to bring new attractions here for the 1951-52 season. He will return in August.

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PIANIST

Fiore to Lead Kansas City Series

KANSAS CITY, MO.—Roland Fiore has been engaged to conduct the season of light opera at the Kansas City Starlight Theater from the end of June to the first of September, with the Kansas City Symphony and a large company of singers. The first offering will be Romberg's Desert Song, with Victoria Sherry and Brian Sullivan, and the composer present to conduct the overture. A new version of Victor Herbert's Babes in Toyland is also on the list.

Both Mr. Fiore and Miss Sherry were

VICTORIA SHERRY and ROLAND FIORE in St. Petersburg, Fla.

featured in the recent 12-weeks season in St. Petersburg, Fla., where performances were given of Fledermaus, and such operettas as the Great Waltz and the Chocolate Soldier. Miss Sherry took ten of the leading feminine roles in the 12 productions, with Wilbur Evans, baritone, singing opposite. The series also included concerts in St. Petersburg and Tampa, featuring compositions by Mr. Fiore for voice and for violin, with Miss Sherry and Joseph Malfitana, former concertmaster of the Ballet Theater and of the Ballet de Paris. A similar season is already scheduled in the Florida city, recalling Mr. Fiore and Miss Sherry, when it is planned to present the premiere of Carmen-in-the-Round, a new treatment of the Bizet opera, and possibly an original work by Mr. Fiore.

Gerhart for St. Louis Philharmonic

ST. LOUIS, MO.—Russell Gerhart has been appointed conductor of the St. Louis Philharmonic Orchestra for the 1951-52 season, according to the society's board of directors. Mr. Gerhart, who for several years has been conductor of the Altoona Civic Symphony and the Johnstown Municipal Symphony, came to St. Louis on June 2 to audition soloists for next season's concerts. He then went to Chautauqua, N. Y., where he has transferred his violin teaching activities for the past five summers. In mid-September he will move permanently to St. Louis.

National Music League Elections

At the annual meeting of the board of directors of the National Music League on May 17, M. Victor Leventritt was elected president. Leon Barzin continues as vice-president and Lionel C. Perera as treasurer. Robert E. Simon, Jr., who has been the League's president for the past three years, was elected secretary.

Memorial Concerts Opened

The Guggenheim Memorial Concerts continue this summer as a gift to the people of New York, according to Harry F. Guggenheim, president of the Daniel and Florence Guggenheim Foundation. As in past years, the series consists of 50 concerts by the Goldman Band under Edwin Franko Goldman in Central Park and Prospect Park, Brooklyn. The season opened on June 15 in Central Park and continues through Aug. 12 with no concert on July 4. Sunday, Monday, Wednesday and Friday concerts will be given in Central Park; Thursday and Saturday evening programs in Prospect Park. The opening list included first performances of works by Peter Mennin, Nicholas Miaskovsky, Anton Bruckner, Erik Leidzen and Dr. Goldman, all written originally for band. Other composers whose new and original band works will be performed include William Schuman, Robert Russell Bennett, Morton Gould, Maurice Whitney, George Frederick McKay and others. Soloists include James Burke, cornetist, and Helen Phillips, soprano. Richard Franko Goldman will again act as associate conductor. A children's program and the annual music memory contest are among special events. A new feature is the School Band Festival on July 2, with school bands from neighboring cities invited.

Haubiel Works Heard

Charles Haubiel was presented in an evening of his compositions on May 22 by Livio Mannucci at the Mannucci Studios. The Helimi Trio (Mildred Hunt Wummer, flutist, Livio Mannucci, cellist, and Helmut Wolfis, pianist) played Mr. Haubiel's In the French Manner, a trio in three movements. Mr. Mannucci and Mr. Haubiel were heard in movements from the cello-piano sonata, which is being published by The Composers Press and will be recorded by Composers Press Recordings. Songs programmed were sung by James Gerard, tenor, and Mrs. Wummer returned in flute-piano pieces, some of them dedicated to her. A new work for piano, Voodoo, was performed by Florence Morey, the composer's sister and first teacher. Appearing in a movement of Clasici for string quartet was the Mannucci Quartet (Max Weiser, Henry Brynan, Elias Lifschey and Livio Mannucci).

Dumler Mass Heard On Anniversary

CINCINNATI, O.—Dr. Martin G. Dumler, a trustee of the Cincinnati College of Music, was honored on May 22 with a festival concert on the 50th anniversary of his graduation from the school. Dr. Dumler's latest composition, a Missa Gloriae Dei, was performed by a chorus of 100 voices and a symphony of 75 players under Roland Johnson. The second part of the program brought Brahms' Song of Destiny, Mahler's Songs of a Wayfarer, with Margaret Thuenemann, soloist, and Berlioz's Roman Carnival.

Herz to Conduct as Guest

DULUTH, MINN.—Hermann Herz has concluded his first season as conductor of the Duluth Symphony, and has been reengaged for next year. Mr. Herz will appear for eight weeks during the summer as conductor of the St. Paul Summer Concerts Orchestra starting July 11. He will also conduct a concert in Hartford, Conn., on July 6. The orchestra is conducting a drive for $23,000 for next season.

NEWS IN BRIEF

Ossy Renardy, violinist, and his wife flew to England on June 3. Mr. Renardy will make recordings in London and Holland for London ffrr, and, after a vacation in Switzerland, return to New York.

Tossy Spivakovsky sailed late in May on the SS. DeGrasse for his first European tour since 1933. The violinist will also include four weeks in Israel on his itinerary.

William Yarborough has signed a contract with the Adult Education Council of Greater Chicago for next season. Mr. Yarborough will give lectures throughout the country. This year he lectured at Fullerton Hall, the University of Chicago and at the Fine Arts Building in Chicago, and is booked for an extensive summer tour.

The U.S. Air Force Band left on June 4 by military aircraft for a two months good will tour of Ireland, England, Germany, Austria, Netherlands, Luxembourg, Trieste, Newfoundland, the Azores and Tripoli.

Mieczyslaw Horszowski left on June 3 for his European tour, which he had postponed because of heavy record commitments. His schedule includes recitals in England and on the Continent and an appearance at the Casals Festival.

Madeline Foley, cellist, in Europe for concert appearances and to study with Pablo Casals, will return to the United States after playing at the Casals Festival. She will be soloist with the Little Orchestra, give a Town Hall recital and play radio and ensemble engagements.

Mildred Dilling, harpist, and her sister, Charlene Dilling Brewer, violinist, sailed on the SS. Liberte the end of May. The two will give a joint recital in the Salle Gaveau in Paris on July 7, and fill private engagements in England.

Dr. Clarence Cameron White, composer, conductor and violinist, directed the June Festival Chorus of Cincinnati in the 1951 June Festival, held on June 10 at the city's Zoological Gardens.

Marian Anderson, Jennie Tourel, Erna Berger, Eileen Farrell, Blanche Thebom, Jan Peerce, Mack Harrell and Norman Farrow will join with instrumentalists of the Bach Aria Group in three concerts at Town Hall on Dec. 5, Jan. 9 and Feb. 13. Announcement came from William H. Scheide, director of the group.

The Garden State Opera Association presented a Verdi Opera Festival on June 6 at Memorial High School, West New York, N. J. Those appearing were Nino Luciano, Newton Gammon, Phyllis Arick and others.

David Bar-Illon, pianist, of Haifa, Israel, and Sylvia Rosenberg, violinist, of New York, are winners of the Young Artists Contest of the YM and YWHA. They receive a prize of $100, to be divided between them, and a debut recital at the Kaufmann Auditorium, Nov. 11.

Mary Maiuzzo, soprano, will sing at the Brooklyn Museum on July 8. Soon after she is to take the role of Mama Lucia in Cavalleria Rusticana with the Queens Opera.

Kayton Nesbitt, tenor, will sing the tenor lead, Pygmalion, in the revival of Suppé's The Beautiful Galatea at the Central City, Colo., Festival between June 30 and Aug. 1.

Marguerite Piazza, soprano, is now under the management of Coppicus, Schang and Brown, division of Columbia Artists Management.

ONSTAGE . . . Sally Allen, soprano and collector of folk music, with her accompanist, Coenraad Bos, after her Town Hall recital.

Soloists with the Red Rocks Music Festival, near Denver, Colo., include Robert Merrill, July 6; Benny Goodman, July 27; Whittemore and Lowe, Aug. 3; and Dorothy Maynor and Todd Duncan, Aug. 10. July 13 is Cole Porter night, and the Ballet Russe de Monte Carlo appears on July 20 and 21. Saul Caston conducts the Denver Symphony.

The Hungarian String Quartet has been engaged for a series of summer concerts at Mills College.

Grace Hoffman, mezzo-soprano, who recently went under the management of the National Music League, has been granted a Fulbright Award to study in Milan. Another Fulbright Award for study in Italy goes to Kathryn Debnar, member of Upsilon chapter of Mu Phi Epsilon, national music sorority.

IMA Club Opened in London

LONDON.—The International Music Association of Great Britain, Ltd., which has as its object the promotion and encouragement of "close collaboration amongst the nations of the world in all matters relating to music," has opened a Centre at 14 South Audley Street, London W. 1. The club offers temporary membership to visitors from other countries for three months at a moderate subscription rate. Among its aims are to build up a comprehensive library of music publications, British and foreign; to assist musicians in obtaining music for performance; to encourage research and the exchange of information; to stimulate international exchange of musicians, orchestras and choruses, and to assist in arrangements for musical events when required. In the more distant future, it will give assistance to musicians in the form of scholarships, instruments, and provision of opportunities for public recitals; and its Concert Room will be available for performance of new works and concerts of special interest. Sir Adrian Boult is the president; and vice-presidents include Sir George Dyson, Sir George Franckenstein, Dame Myra Hess, Dr. R. S. Thatcher, Sir William Walton, and Dr. Ralph Vaughan Williams.

Salmaggi Opera for Triborough

The Salmaggi open-air opera will start its fourth season at Triborough Stadium, Randalls Island, on July 14, with Aida. Principals include Gertrude Ribla, Eleanor Knapp, Mario Pasquetto and Claudio Frigerio.

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Koussevitzy Among Notables Who Pass

(*Continued from page* 3)

tival and Music Center into its present important status. The original Berkshire Festival had been founded in 1934 with the late Dr. Henry Hadley as conductor of a series of summer concerts on the Hanna farm. The next year the series was removed to Holmwood, the estate of Mrs. Margaret Emerson, where a large tent was erected. In 1938 the present Music Shed was built on the estate of Mrs. Gorham Brooks; she donated Tanglewood to the Boston Symphony as a permanent home for the festival.

Under Dr. Koussevitzky's leadership, a fund was raised to build a theatre on the grounds, where performances of opera were added to the Center's activities, as well as chamber music, symphonic and other concerts. The Center was Dr. Koussevitzky's original contribution—a summer school for young creative and performing artists to receive inspiration and advanced instruction from expert teachers in many fields.

Life Held Many Phases

Koussevitzky was born at Vyshny-Volochek, in the district of Tver in northern Russia, July 26, 1874. His father was a violin teacher, who began his music instruction. At 12 the future maestro was leader of an orchestra in the theatre of his native town, for which he also composed music. At 14, reputedly with only a few rubles in his pocket, he went to Moscow and became a student in the Philharmonic Music School. As the only opportunity to enter was as a student of the double bass, for which there was a vacancy, he undertook instruction in this field under Rambaussec and because a noted virtuoso. After his graduation, he became a member of the Imperial Orchestra in Moscow, and took the place of his professor at the Conservatoire after the latter's death. Later came tours of Europe as a double bass soloist, winning honors including two decorations from the Czar. In 1907 he first played in London, and the following year appeared as conductor with the London Symphony. He had meanwhile married Natalya Konstantinova Ushokova, daughter of a wealthy merchant; she was for many years one of the most important influences in his life. Koussevitzky widened his activities when he organized his own orchestra of 85 players, chartered a boat on the Volga and toured for some 2,300 miles, giving concerts each evening in different communities. He also established a publishing house for Russian music. Then began his appearances as guest with numerous European orchestras. He also formed orchestras of his own for series in Berlin and Paris; in the latter city the Koussevitzky Concerts became especially famous. Between 1917 and 1920 he led the Russian State Orchestra, but left the country for good in the latter year. In 1924 he received the decoration of a Knight of the French Legion of Honor. The same year he assumed the conductorship of the Boston Symphony, beginning a notable quarter century. In 1926 Brown University awarded him an honorary degree (which he acknowledged by playing a bass solo) as did also Yale and Harvard Universities later. Dr. Koussevitzky was the recipient of unusual honors on his retirement from the Boston Symphony (his final concert as a regular conductor was on April 29, 1949). Symphony Hall was turned into a banquet room to honor him. Presentations included important monetary and other gifts, including a six movement cantata, In Grato Jubilo, composed by former students at the Berkshire Center.

Dr. Koussevitzky had become an American citizen several years ago.

Surviving are his second wife, the former Olga Naumoff; a nephew, Fabien Sevitzky, conductor of the Indianapolis Symphony; and a niece, Mrs. Joseph De Pasquale, wife of the first viola player in the Boston Symphony.

QUEENA MARIO, 54, soprano and voice teacher, who had been a member of the Metropolitan Opera for 16 years, died in New York on May 28. Born Queena Marion Tillotson in Akron, O., she later lived with her family in Plainfield, N. J., and in her 'teens wrote columns for New York newspapers. With the money she thus earned she took singing lessons with Gustave Saenger and later for some years with Marcella Sembrich. She was twice turned down after auditions by the Metropolitan, but was engaged by Fortune Gallo for his San Carlo Opera Company, after praise from Caruso. She made her debut with that organization in 1918 as Olympia, in The Tales of Hoffmann, using the name Queena Mario. She sang with this troupe for three years, then with the Scotti Opera Company in 1921-22, the succeeding summer at the Ravinia Opera, and on Nov. 26, 1922, made her "Met" debut as Micaela in Carmen. She remained with the organization until Dec. 26, 1938, singing a large number of roles, including Juliette, Micaela, Inez, Aennchen, Eudoxie, Gilda, Nedda, Marguerite and others, among which Gretel was one of the favorites. She took part in the Humperdinck opera at the first broadcast performance by the "Met." Miss Mario was also heard with the San Francisco Opera for six seasons, between 1923 and 1933, and created for the U. S. the role of the child in Ravel's L'Enfant et les Sortilèges. She was also heard at the Paris Opera in 1925 and again at Ravinia from 1928 to 1931.

From the latter year Miss Mario taught voice for three seasons at the Curtis Institute of Music, succeeding her teacher, Mme. Sembrich. She also taught voice and operatic acting at the Juilliard Graduate School, and maintained her own voice studio in New York and on her farm at Bethel, Conn., at which she trained pupils for operatic roles.

Her gifts as a writer were unusual

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for a singer. In 1934 her first work of fiction, Murder at the Opera House, appeared. She later published two more novels, Murder Meets Mephisto and Death Drops Delilah, the scenes of all three being laid in the opera house.

Miss Mario was married to Wilfred Pelletier, Metropolitan Opera conductor, in 1925. They were divorced in 1936. She is survived by two brothers, Victor D. Tillotson of Norfolk, Va., and James K. Tillotson, of Miami, Fla., and by several nieces and nephews.

CARLA TOSCANINI, 74, wife of Arturo Toscanini, passed away in Milan on June 23. The conductor and their three children, Walter, Wally (Countess Castelbarco) and Wanda (Mrs. Vladimir Horowitz) were at the bedside. Mrs. Toscanini had been a major influence in her famous husband's career and had managed his affairs for many years. They were married in 1894.

JOHN ERSKINE, 71, novelist and musician, died at his home in New York on June 2. He served as Professor of English Literature at Columbia University from 1909 to 1937. Dr. Erskine, born in New York, the son of a Scottish merchant, studied piano with Carl Walter and composition with MacDowell, and appeared as soloist with orchestras in his later years, also serving as president of the Juilliard School of Music from 1928 to 1937. He was a Chevalier of the Legion of Honor, and in addition to two doctorates from Columbia, received an honorary Mus. D. from Rollins College. For some years he was influential in the affairs of the Metropolitan Opera. His widow, the former Helen Worden, a son Graham and a daughter Anna, the wife of Russel Crouse, playright, as well as two sisters and brother survive.

CHARLES MARSHALL, 65, dramatic tenor, died at his summer home at Lake George, N. Y., on May 8. The son of a shoe manufacturer, Mr. Marshall was born in Auburn, Me., studied in Boston under W. L. Whitney, and in Italy with Vannucini and Lombardi. He made his debut at the Teatro Verdi, Florence, in 1906, under the name of Carlo Marziali, and sang such roles in Italian opera houses as Otello, William Tell, Rhadames and Canio, touring also in Germany, Greece, Russia and Turkey. His American debut was made as Otello in Philadelphia in 1919. He bowed in this role with the Chicago Opera Company on Dec. 29, 1920, with pronounced success. He was a prominent member of this organization for more than a decade.

PETER W. DYKEMA, 77, noted music educator, died of heart disease at his home in Hastings-on-Hudson, N. Y., on May 14. Born in Grand Rapids, Mich., he was graduated from the University of Michigan, from which he held a Master's degree, also an honorary Mus. D. from Lebanon Valley College. He was in charge of music at the Ethical Culture School, New York, 1901 to 1913; and Professor of Music Education at Teachers College, Columbia University, 1924 to 1940. With Prof. Jakob Kwalwasser, of Syracuse University, he developed a series of psychological tests of musical aptitude. Dr. Dykema edited the Music Supervisors Journal for seven years, was a former president of the Music Educators National Conference, musical adviser to the National Recreation Association, chairman of the National Research Council of Music, and former president of Phi Mu Alpha.

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MUSICAL JOTTINGS

Long Island University has made a bid of $55,000 for the purchase of the Brooklyn Academy of Music, but the coming season of concerts and other events will be carried through as planned. . . .

Margot Fonteyn, dancer, was made a Dame Commander of the British Empire in the King's Honors List. . . . **James C. Petrillo** was re-elected to his twelfth term as president of the AFM at its 44th convention in N. Y. . . . **Ivor Novello's** estate was valued at $448,000, including royalties on plays and songs still accruing; most bequests were to British theatrical charities. . . . Hansom cabs are being resuscitated for the tourists at the Festival of Britain. . . . A **Henry Ford** Memorial Auditorium is being planned on the Detroit river front. . . . **Sir John Barbirolli** will return to Covent Garden as a conductor of opera in the coming season; **Karl Rankl** has resigned as musical director of the company. . . .

The American Academy and National Institute of Arts and Letters awarded their annual prizes, including $1,000 grants to **Alan Hovhaness, Leon Kirchner** and **Frank Wigglesworth,** composers. . . . Honoring their golden wedding anniversary, **Coenraad V. Bos** and his wife were feted at a reception in the Ambassador Hotel on June 1. . . .

First award of new Harvard Glee Club Medal was made to **Prof. Archibald T. Davison,** who directed the Glee Club from 1910 to 1933. . . . **Jules Seebach,** vice-pres. of WOR-TV, was elected president of American Television Society. . . . **Eugene List,** pianist, turned disc jockey for a series, "Jazz with List," on Station WNEW, Sundays at 8:35 p.m. . . . **S. Hurok,** manager, was the first recipient of an annual award from the Hebrew Arts Foundation for contributing to arts appreciation. . . .

Honorary degrees have been a June phenomenon; among those distinguished was **Dimitri Mitropoulos,** who received the Doctor of Fine Arts award from University of Syracuse and Mus. D. from Chicago Musical College, all within 10 days; Doctors of Humane Letters degrees were awarded to **Lotte Lehmann** by Mills College, **Albert Spalding** by Bard College, and **Roland Hayes** by Virginia Union University; and Mus. D. to **Arthur Fiedler** by Boston University. . . .

University of Southern California conferred degree of Mus. D. on **Alfred Wallenstein,** music director of the Los Angeles Philharmonic Orchestra. . . .

Marriage of **Marisa Regules,** pianist, and **Dr. Ricardo H. Bisi,** both from Argentina, took place on June 22 in the Lady Chapel of St. Patrick's Cathedral; they will make home in N. Y. . . .

Maria Kurenko, soprano, with **Robert Macdonald** at the piano, appeared in recital at the Greek Theatre, Balboa University Campus, on May 27. . . .

Ignace Strasfogel is the new musical director of FM Station WABF. . . . **Steven Kennedy,** baritone, was chosen to sing for guests including **Vice President** and **Mrs. Barkley** at the N. Y. Newsdealers' Association banquet in the Hotel Astor on June 10. . . . A Blind Artists' Concert agency has been founded in Philadelphia by **Luigi Boccelli.** . . .

Mr. and **Mrs. Charles S. Guggenheimer** and the Stadium Concerts Committee received for **Mayor Vincent Impelliteri,** honorary chairman of the summer musical series. . . .

Andre Kostelanetz has been added to the Stadium conductors this summer. This series will admit servicemen and women in uniform free, and their escorts at half price. . . . J. Ossola Co., makers of Italian food products, offered an allowance of $1 on admissions to Andrea Chenier, starring **Gino Bechi** at the Brooklyn Academy of Music, to those who sent in ten box labels. . . . **William Warfield,** baritone, was awarded a scroll for "outstanding contributions in music and theatre" by the Committee for the Negro in the Arts. . . . The Queens College Choral Society, marking its tenth year of existence, gave a testimonial dinner to its founder and director, **Prof. John Castellini.** . . . **Helen Traubel** has had a new hybrid pink tea rose named after her in the 1952 award of the All-American Rose Selections. . . .

Mrs. Willem Willeke has succeeded her late husband as musical director of the South Mountain Association, Pittsfield, Mass., which opened a series of six chamber concerts on June 2. . . . The Norwalk Symphony on June 17 began its yearly "Pops" concerts at Roton Point, Conn. . . . **Purcell's** Dido and Aeneas was sung by the Jersey City Choral Society. . . .

Manuel Rosenthal, conductor of the Seattle Symphony, is appearing with the National Orchestra of Brazil, Colon Orchestra, Buenos Aires, and the Paris Orchestre National this summer. . . . The Third National Conference on UNESCO will be held Sept. 9-13 at Hunter College, N. Y. . . .

Marjorie Lawrence sang the National Anthem and The Lord's Prayer at the opening of the Australian Parliament in Canberra, celebrating 50th year as a Federation of States. . . . Prominent figure in instrument manufacturing who died recently was **George M. Bundy,** chairman of the board for H. and A. Selmer, Inc., of Elkhart, Ind. . . .

Robert Whitney, conductor of the Louisville Philharmonic Orchestra, received the **Henry Hadley** Medal from the National Association for American Composers and Conductors; citations went to **Victor Alessandro** for his conducting of the Oklahoma City Symphony; **Gian-Carlo Menotti,** composer; **Dimitri Mitropoulos,** conductor, N. Y. Philharmonic-Symphony; **Carleton Sprague Smith,** chief of the N. Y. Public Library music division; and **Christos Vrionides,** director of Town of Babylon Symphony. . . .

Edith Gordon, soprano, and **Raymond Smolover,** tenor, were winners in the third annual auditions of the Jewish Center Lecture Bureau of the NJWB. . . . Novel idea in concertgiving was the showing of paintings by **Charles Melohs,** interpreted through piano improvisations by **Charles Magnan,** with **Irving Strasmich** as narrator, in Carnegie Recital Hall. . . . The 10th national convention of the American Society of Piano Technicians, Inc., was held in Milwaukee, June 25. . . . **Joseph Szigeti** became an American citizen on June 19. . . .

The City of Vienna awarded its annual Music Prize to **Johann Nepomuk David,** Austrian composer, now director of the Academy of Music in Stuttgart. . . . The same city bestowed its Honor Ring on the operetta composer **Oscar Straus.** . . .

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NEW PUBLICATIONS IN REVIEW

For Voice: Five Albums of Songs, by Maurice Baron (M. Baron Co., N. Y. $2 each). The albums bear the titles Triptyque Flamand, Quatre Airs Romantiques, Trois Chansons Dansantes, Quatre Melodies Gracieuses and Four American Songs. The musical level and application of the composer's resources are of the highest order in these songs, resulting in effects ranging from lavish color to sensitive tenderness. There are heroic heights and again simple piety in nearly every one, yet each preserves a unity. A rich challenge for the artist and accompanist. Medium voice, and English and French words for each song.

Requiem, by Ned Rorem (Peer International Corp., N. Y. 50c). Stevenson's loved "Under the wide and starry sky" is placed in a setting short and simple with a quiet devotional mood. For medium voice.

For Cello: Concerto for Violoncello, by H. Owen Reed (Composers Press, N. Y. $1.50). In one movement comprising two sections, the first "largamente" in a broad virile manner, and the second an allegro with sharply etched 16th notes. What is missed is phrasing to carry a musical thought over an expanse of measures, in place of the short, detached motives of frequent repetition. There is of course much musical invention and understanding of means of displaying the cello's resonant voice, and technical virtuosity. Playing time is 19 minutes and the cello part has been edited by Alexander Shuster.

For Piano: Memories of Puerto Rico, edited by Erasmo Miranda ($1.25). Hungarian Rhapsodies, Book 3, by Franz Liszt ($1.50). La Folia, by Corelli ($1) (Paragon Music Publishers). The Memories of Puerto Rico presents 8 "danzas," a form native to the country, which may be played without great difficulty and some of which may be sung. A foreword defines the danza, and introduces the composers. The gamut of emotions is found in these pieces, from despair to festive dancing. The volume of rhapsodies presents those numbered 16 through 19 which are not customarily included in editions of these pieces. Shorter than the better known rhapsodies, these utilize the lassan and friska sections with their contrast of temperament and color. The difficulties are Lisztian—making high demands. La Folia, the violin variations subtitled "Folies d'Espagne" here find a home on the keyboard, and two variations by Bacevicius, arranger of this version, are added to the 16 original. The added variations are more complicated than the originals.

Score: Prometheus, by Beethoven (Southern Music Publishing Co., Inc., N. Y. 60c). This is a study and conducting format of the overture, containing a valuable aid to a student, the piano arrangement by Fuleihan.

String Quartet: Quartet No. 7 (Kirghizian), by Mitya Stillman (Leeds Music Corp., N. Y. Parts, $2). A pupil of Gliere, Mitya Stillman (1893-1936) came to the U. S. in 1920, played for a time as a violist in the Detroit Symphony, helped to found the Conductorless Orchestra and was a member of CBS Orchestra. Of his eight quartets, the present score won the NBC Music Guild Award of $1,000 and was premiered in 1937 by the NBC Quartet. It is atmospheric, exploiting rich chromatic coloring and dance-like rhythmic figures.

Viola and Piano: Autumn Sketches, by Alan Richardson (Oxford University Press, N. Y. Price, 4/6). A series of cheerful, flowing sketches without titles, each of a dozen or more measures, which blend into a whole. The tempo and mood indications vary from Lento maestoso, Allegretto (grazioso), Allegro deciso (a syncopated passage), to a concluding Lento languido and Lento molto tranquillo. These offer real melodic and colorful interest, in addition to being a "workout" in some of the more interesting technical effects of the instrument.

COMPOSITIONS BY

JUAN MANÉN

The Great Spanish Violinist-Composer

"Manén is, in my opinion, our greatest living composer," writes: Luis Ma. Millet (*Professor of the State Conservatory of Barcelona and composer and conductor of the Orfeó Catalá, Spain's foremost choral group*).

Overture "Life is a Dream" for symphonic orchestra. Score and orchestral material

"Divertimiento" for chamber orchestra. Score and orchestral material.

Sonata "The Devil's Trill" of Tartini (with accompaniment and cadenza by Manén)

Three French Songs

"Flecha," Spanish song

"Interlude" for violin and piano

"Calatayud," Iberian dance for violin and piano

"Cuadros," suite for piano

"Sonata di Concerto" for violoncello and piano

"Belvedere," suite for flute and piano or orchestra.

Publishers: Max Eschig, Paris

New York Representatives: **Associated Music Publishers 25 West 45th Street, New York**

DOWN PUBLISHER'S ROW

Competitions and Awards: The Mendelssohn Glee Club has announced its First Annual Award Contest for a work scored for male chorus. The contest is open to all American composers. For a prospectus and entry blank send to the Club at 154 West 18th St., New York 11. . . . The Friends of Chamber Music of Brookline, Mass., awarded their annual prize to Irving Fine for his Notturno for Strings and Harp. . . . Co-winners of the 1951 J. B. Herbert Memorial Psalm Tune Competition were Seth Bingham of New York and C. W. Dieckmann of Georgia. Honorable mention went to Darrell Peter, Archie O. Haugland and Mrs. Marjorie W. Allbee, of New York, West Virginia and Los Alamos, respectively. . . . The Guido d'Arezzo Prize of half a million lire for a dissertation on the work of that theorist has been awarded to Jos Smits van Waesbergh, Dutch musicologist; award was made at an official assembly of the Accademia Petrarca in Arezzo, Italy. . . .

Premieres: An Overture by Alexander Tcherepnine will be played for the first time at the opening concert of the 1951-52 season by the Kansas City Philharmonic Orchestra under the direction of Hans Schwieger, for whom it was written. . . . A new ballet, Columbus, by the German composer Werner Egk was recently produced in Berlin, enacted by dancers with solo singers in the orchestra and a chorus backstage. . . . A Trip to Italy by Anthony Hopkins, 30-year-old British composer, to be premiered at the Canterbury Festival, is based on an episode in the life of J. S. Bach. . . . Another new British opera, John Sooman, by George Lloyd, will be given by the Carl Rosa Opera Company. . . . Roger Sessions' Second String Quartet was premiered by the Pro Arte Quartet, to whom it is dedicated, at Madison, Wis., on May 28. . . . Norman Dello Joio's choral work, A Psalm of David, was given its first hearing by the Crane Mixed Chorus and Orchestra of the State University Teachers College, Potsdam, N. Y., with Helen M. Hosmer conducting. . . . Dr. Louis L. Balogh's setting of Vanitas Vanitatum, to poems by W. M. Thackeray and F. Koelcsey, had its first performance on April 13 at Severance Hall, Cleveland, by the John Carroll University Glee Club, the Notre Dame College Chorus and the Cleveland Heights High Little Symphony . . .

New Editions: Messrs. Schott and Sons announce that they have acquired publication rights to the first complete thematic catalogue of works of Haydn, now nearing completion by Anthony von Hoboken. . . . A new publication, Britannia, has been launched by the Royal Music Association of London, with the aid of the Arts Council of Great Britain, which will include a uniform edition of the outstanding classics of British music from the Middle Ages to the 17th century. The editorial committee includes Anthony Lewis, E. J. Dent, J. A. Westrup, F. Howes, E. H. Fellowes; the secretary is Thurston Dart, of Caius College, Cambridge. . . . In honor of the bicentenary of J. S. Bach, a new edition of his complete works has been undertaken by the Bach Institute of Goettingen, of which Prof. Hans Albrecht is director; musicologists of many nations are to collaborate in the series, to be published "not later than the beginning of 1952" by the Baerenreiter-Verlag of Cassel. . . . G. Ricordi and Co., in cooperation with the Museum of La Scala and the Casa di Riposo per Musicisti in Milan (founded by Verdi) have issued a facsimile edition of that composer's Requiem Mass. . . .

Medley: Henry J. W. Phillips, formerly with Civic Concerts Service, has been named manager of the Carl Fischer Concert Bureau, according to Frank H. Connor, President. Mr. Phillips will supervise the activities in both the Concert Hall and the Audition Sky Room. . . . The centenary of the death of Gaspare Spontini was marked by an "International Congress of Spontinian Study" on May 24 and 26 at Jesi and Majolati, Italy, where the composer was born and died; a performance of his opera La Vestale was also given. . . . Gena Branscombe's Sun and the Warm Brown Earth and Youth of the World were performed in Salt Lake City during the Biennial of the National Federation of Women's Clubs. . . . Ernest Bloch is reported at work on his Third String Quartet. . . . The League of Composers have released the first of a series of recordings of contemporary music. They are Two Sketches, by Milhaud, Suite, Opus 11, by Berezowsky and Partita, by Irving Fine. All are scored for wind quintet and played by the New Art Wind Quintet. . . . Dr. Nathan van Patten, professor of bibliography at Stanford University, has announced that Mary Howe, composer, has presented the original manuscript of her piano solo, Berceuse, to the Stanford Memorial Library of Music. . . . Bela Boszormenyi-Nagy, pianist, presented four recitals of contemporary Canadian piano music over CBC.

NEW RECORDS IN REVIEW

Capitol-Telefunken: Listening to a familiar Italian opera sung in German always poses a problem in orientation. On disk P-8144, a group of German artists—Alois Pernerstorfer, Alexander Welitsch, Elisabeth Höngen, Georg Oeggl and Hilde Konetzni, with the Vienna State Opera Orchestra conducted by Erwin Baltzer—are heard in scenes from Verdi's Don Carlo, mostly from the Inquisitor's Scene and thereafter. The whole effect is different from what one has become used to at the Metropolitan; even the vocal line, because of the difference in linguistic sounds, sometimes sounds strange. The singing itself is generally good, especially on the male side, and the recording is adequate. Some equally good singing is found on a disk devoted to Lehar and Oskar Straus excerpts (P-8139), in which Rautawaara, Anders, Seegers, Löhe, Harder and others participate. Werner Janssen and members of his orchestra have turned to some unfamiliar items for Capitol. On disk P-8137 are coupled a Haydn Horn Concerto in D, with Albert Brain as soloist, and two Handel works —a Double Concerto in C for Two Cellos, played by George Neikrug and Kurt Reher, and a Concerto Grosso in B flat, with Bert Gassman as oboe soloist. On disk P-8147 Janssen conducts music by Villa-Lobos—the Bachianas Brasileiras for 8 Celli, the Choros No. 4 and the Choros No. 7. Good performances and recording in both the classic and modern group.

Cetra-Soria: Two operas have been added to the Cetra series, both in first complete recordings. Puccini's La Fanciulla del West (The Girl of the Golden West) employs the following principals: Carla Gavazzi (Minnie), Ugo Savarese (Rance), Vasco Campagnano (Dick Johnson), Aldo Bertocci (Nick), and Dadio Caselli (Ashby), with Arturo Basile conducting the Radio Italiana Orchestra and Chorus (set 1215, 3 disks). Puccini was working a rather exhausted vein in this opera, which sometimes is a little too reminiscent of Madame Butterfly for comfort. And the libretto is the most alarming combination of melodrama, pathos and hokum imaginable. Still, there are some rattling good arias, and the masterly hand of Puccini is not utterly missing. Indeed, chances are that the opera can be enjoyed more on records than in the opera house, where the absurdities of the libretto might be fatal. The second opera under consideration is Verdi's Nabucco, long out of the repertoire. Paoli Silveri, Gabriella Gatti, Caterina Mancini, Mario Binci and Antonio Casinelli sing the major roles, and Fernando Previtali conducts the Radio Italian Orchestra and Chorus (set 1216, 3 disks). Nabucco impresses as an enormously vital score, with almost the power of Rigoletto. Like most early Verdi, it is not very subtle, but its down-to-earth qualities and its sheer gusto make for exciting listening. As in the Puccini set, the singing is enthusiastic; and, also as in the Puccini set, some really accomplished vocalism alternates with ragged and off-pitch passages. Both recordings are superb in sound.

Haydn Society: The Missa Sanctae Caeciliae, one of Haydn's most elaborate masses, is performed by an able quartet of soloists, the Akademie Chorus of Vienna and the Vienna Symphony under the direction of Hans Gillesberger (set 2028, 2 disks). This is a powerful work, with some unutterably lovely moments, such as the Et Incarnatus est, beautifully sung by Herbert Handt. The performance is clear and musicianly. On disk 1028 a pair of Haydn concertos have been assembled—the Trumpet Concerto in E flat, played by Helmut Wobitsch, and the Horn Concertos in D, played by Franz Koch. Anton Heiller leads the Orchestra of the Vienna State Opera and the Vienna Symphony, respectively. In the well-known Trumpet Concerto there is some magnificent solo work by Wobitsch, who attains a rare degree of nuance. The ungrateful and very difficult Horn Concerto is played with virtuosity by Koch. Fine recording.

London: Several standard symphonic works are newly available. Munch and the Paris Conservatory Orchestra are heard in Beethoven's Eighth Symphony (10-inch LPS-111), Krips and the London Symphony in Schubert's Sixth (LLP-21), Solti and the London Philharmonic in Beethoven's Fourth (LLP-316), and Celibidache and the London Philharmonic in Mozart's Little G minor (LLP-88). The latter is coupled with Mozart's Prague Symphony, played by Ansermet and the Orchestra de la Suisse Romande. All of these have been available in England for some time; the Ansermet recording, for example, dates back to 1948. Generally speaking, the qualities of the recordings are not up to what London does today. They are perfectly acceptable, however, and the interpretations are uniformly good. London has also released several vocal disks of interest. Most spectacular is Ilse Hollweg, a coloratura, in a pair of Mozart concert arias and Zerbinetta's aria from Strauss' Ariadne auf Naxos (10-inch LPS-250). Hollweg has a fluent vocal technique and a liquid vocal quality. She sings the Strauss aria in E major, instead of the D major more usually encountered, and is able to take the high F sharps with extraordinary ease. On disk LPS-325 (10-inch) a series of Puccini excerpts is presented, featuring Rosetta Noli, Giuseppe Campora, Rina Cavallari and Fernando Ferrari. Erede conducts the Orchestre de la Suisse Romande in familiar excerpts from Butterfly, Tosca, and Turandot. The singing is excellent, and this disk is one of the best of its kind. Ljuba Welitch sings arias from Pique Dame, Dubarry, Un Ballo in Maschera and Lehar operettas, with the Vienna State Opera Orchestra (LLP-69). Technically her material is not too well organized, but the soprano sings with style, conviction and temperament. And Anton Dermota, a tenor with an unusually beautiful voice, is heard in operatic arias by Mozart, lieder by Schumann, Wolf and Strauss (LLP-345). Instrumentalists include Wilhelm Kempff, in a superb performance of Schubert's great B flat Sonata (LPS-205); Ruggiero Ricci, in an absolutely brilliant performance of Paganini's unaccompanied Caprices Nos. 13-24 (LLP-252); and Lola Bobesco, who, with Jacques Gentry (10-inch LPS-327) gives a sympathetic performance of Fauré's lovely Sonata in A.

Mercury: Schumann's great Second Symphony is given a thorough, musicianly reading by Eugene Papst and the Munich Philharmonic (MG-10082), though the recording sounds somewhat unresonant. Other orchestral disks from Mercury include a coupling of Bach's Second and Third Suites (the former with an un-named but excellent flutist), conducted by Fritz Rieger and the Munich Philharmonic with vigor and a fine rhythmic outline (MG-10068); a routine reading of Haydn's Clock Symphony by Georg Reinwald and the Munich Philharmonic (10-inch MG-15018); and a good performance of Mozart's Eine Kleine Nachtmusik, with Heger and the Bamberg Symphony, coupled with a rather deliberate performance of Wagner's Siegfried Idyll by Albert and the Munich Philharmonic (MG-10015). A pair of piano concertos on one disk, both well played, are Beethoven's No. 1 in C major, in which Heinz Schroeter and the Bavarian Radio Orchestra under Hans Altmann participate, and Haydn's Concerto in D, played by Rosl Schmidt and the Bavarian Radio Orchestra conducted by Alfons Dressel (MG-10047). Excerpts from Strauss' Gypsy Baron are sung by Maud Cunits, Walther Ludwig, Hans Hopf and the Bavarian Radio Orchestra under Schmidt-Boelcke. Here the recording is excellent, and the singers give that feeling of authenticity offered only by German singers singing German music. The review copy, incidentally, had some bad grooving at the beginning of the overture. It would be wise to check the disk before purchase.

Victor: Quite a few years ago Jascha Heifetz made a recording of the Walton Violin Concerto. He made a new version in England, not too long ago, with the composer conducting the Philharmonia Orchestra, and it is now available, coupled with the Vieuxtemps Concerto No. 5, with the London Symphony under Sargent (LM-1121). The latter recording was released here, on 78 rpm disks, in 1948. Walton's romantic, melodious work stands up well, especially in so brilliant a performance as the present one; and Heifetz even manages to make the dated Vieuxtemps work sound vital. Victor's orchestral recording of the month is the Sibelius First Symphony, which Stokowski conducts with his symphony orchestra (LM-1125). Occasionally the conductor imposes a little too much of himself on the music, especially in the last movement, but on the whole this is one of the better Stokowski recordings—colorful, surging, and unusually concentrated. Arthur Fiedler and the Boston Pops Orchestra are heard in Brahms' Hungarian Dances 1-6 (10-inch LM-67), very well recorded. In addition, Victor, on eleven 45 rpm disks, has made a Fiedler-Pops festival, containing the expected Pops repertoire—Strauss, Lecuona, Pierné, Youmans, etc. Two of Victor's tenors sing Italian folk music. Ferruccio Tagliavini is heard in a 10-inch disk of Neapolitan songs (LM-72), and Giuseppe di Stefano sings, on a pair of 45 rpm disks, a group of Sicilian folk songs. Licia Albanese turns away from Italian opera to sing the popular Villa-Lobos Bachianas Brasileiras No. 5, for soprano and eight cellos. Stokowski conducts; and he makes rich sounds, underlining the warmth of the soprano's voice.

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BERNICE FROST SAYS...

THE PUPIL'S VIEWPOINT

In an effort better to understand each pupil, most teachers take the time to make a mental—if not a written—record of each lesson, with the personal side receiving no little attention. The response of the pupil, his alertness, preparedness, his manners and personal appearance are all part of the lesson as a whole.

Have those of us who teach ever pondered what the results might be if the pupil were the one to make a record? And what the reaction of our pupils would be to us, especially from the personal side? Needless to say, a report would prove both interesting and enlightening. (To see ourselves as our pupils see us—what an experience!)

Some idea of this is often presented to us when a new pupil describes his former teacher—that is, before we have had time tactfully and quickly to detour him. This leads one to wonder what the description of us might be when our pupils continue their study elsewhere. . . .

Mental Reviews

The following suggestions are made to improve that impression. At the close of each teaching day the wise teacher will mentally review each lesson from both the teacher and pupil viewpoint, and unhesitatingly check wherein she as a teacher has been lacking that day.

Aside from the pupil's preparedness and response, the musical and pedagogic approach of the teacher, one should ask what was the human relationship? Was the lesson a happy one? Did the pupil leave the lesson encouraged and full of enthusiasm? Was the teacher kindly, understanding, really interested in pupil and lesson? Was there a ready sense of humor—a feeling of comradeship—and a relaxed and sincere sense of enjoyment throughout the lesson?

Added to this, there is a factor which might seem unnecessary to mention—the teacher's personal appearance. Carelessness can creep in. In putting in a day of teaching youngsters this may not seem important, but children observe more closely than adults, and looks are important to them.

No small detail escapes them. The writer remembers a lad of nine saying at his first lesson that his former teacher annoyed him because she always wore the same large brooch. And some years ago an eight-year-old, smiling sweetly, said to the writer, "You like that dress, don't you? You've worn it for my last three lessons!"

Keeping Records

Thus keeping a daily record of one's wearing apparel proves not to be a matter of vanity, but good educational procedure. Colorful dresses and attractive accessories are pleasing to everyone. Also satisfying can be a pretty tie or handkerchief of a man teacher. There is nothing more dulling than the sameness of a teacher's appearance from lesson to lesson.

The summer months are a good time in which to take a thorough review of the past season in *ALL* its aspects. Everyone can plan changes for the better. One cannot stand still in any way: either one moves forward or must go backward. The goal should be improvement in every phase, including appearance and manner, as well as in the teaching as a whole. (Still, it is well to state that piano teachers throughout our country in general are dressed in good taste and are well mannered—this we trust, will always be so.)

Controlled Tone

How long should it take the average older pupil to produce a controlled tone? I am discouraged by the many months it seems to take to get them to play a consistently good tone; then to control it takes many more months. Can one explain how to produce it? L. M., N. Y.

One can rather easily teach a pupil to produce a weighted tone, but to control a tone needs much time, and you should not be discouraged. Try explaining the different results from use of the whole arm, forearm, etc., and how one uses his playing parts. Stress how one feels when different tone quantities (as well as qualities) are produced. It is very helpful to play short melody passages on the forearm of the student. By this he can feel how weight varies with certain tone requirements.

Forgets Pieces

After forty years of piano teaching, I now for the first time have a pupil of twelve who cannot retain her memorized repertoire. . . . She is a fine student and memorizes quickly but in a week or two, after completing the memory work, she cannot play one measure. In about a month we re-memorize the same piece, and it is as if the pupil had never worked on it. Can you recommend what to do? S. R. W., OHIO.

The pupil has not been really memorizing her pieces if she forgets them in a week or two. It is probably a kind of automatic reproduction. You should begin at once to have concentrated thought and analysis in this work. As you state, she has much on her mind with home duties, and perhaps she is tired when she does the so-called memorizing. Show her at her lesson exactly how to memorize.

The Comma

Recently I attended a lecture on the subject of Musical Sounds. Several times during one part of the talk reference was made to the "comma." This I did not understand, and can find no note of it in any reference books I have. Can you explain the meaning of this term? L. G. D., N. Y.

This word is used in the analyzing of musical tones or sounds. In the mathematical theory of music it is called a ninth of a tone, a tone being divided into nine intervals called "commas."

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

PIANO PLAYTIME, by Abram Chasins, $1. Seven short delightful pieces for the grade 3-4 pupil, with the music's character, title and pulse attuned to the youthful temperament. Excellent for recital material. J. J. Robbins & Sons, Inc., N. Y. TUNES FROM ISRAEL, arr. by Louise Tischler, 2 vols., each 75c. Eleven of the work-play-dance melodies which show the character of this very new, yet very old country. English and Hebrew titles, with fingerings and careful editing. Grades 2-3. Transcontinental Music Corp., N. Y.

THE HAUNTED HOUSE, by D. C. Glover, Jr., SHADOW MARCH, by Edward French Hearn, SHADOWS IN THE LAGOON, by Thelma Kent Tuttle, 30c each, and THE LITTLE DRUM MAJOR, by Jean Williams, 35c. These are tuneful pieces for 2nd graders, with marked march rhythms, graceful arpeggios, and sharp staccatos to improve early technique. J. Fischer & Bro., N. Y.

LETTERS TO A FRIEND, op. 197, by A. Gretchaninoff, 75c. This title embraces 6 children's pieces for grade 3, in the ingratiating manner of this composer who knows how to write for youthful minds and hands without lowering his natural romantic and melodious style. Edward B. Marks Music Corp., N. Y.

LET US HAVE MUSIC, arr. by Maxwell Eckstein, $1. Here are 20 favorite selections from 15 operas, all well known, arranged for grade 3-4 hands. Carl Fischer, Inc., N. Y.

THE CANDY BAND, by Hazel Phippeny, SANDMAN'S LULLABY, 30c each, and THE WITCHES' RIDE, by Sarah Dittenhaver, 40c. For beginners, with words added to the music. Creative Music Publishers, N. Y.

Anderson Scholarship Open

PHILADELPHIA. — The Marian Anderson Scholarship Fund announces that applications are now being accepted for the scholarships to be awarded in the late fall. The fund, established by Miss Anderson in 1941, has already conferred more than $20,000 on 30 young singers, including Genevieve Warner, Camilla Williams and Rosalind Nadell. Applications should be addressed to Miss Alyse Anderson, Marian Anderson Scholarship Fund, 762 South Martin St., Philadelphia 46, Pa.

Kleckner Singers Appear

Millicent Frances Kleckner presented The Pleiades, a television unit of seven girl singers, at a musicale in her home on June 8. The program included several solos, as well as ensembles. On June 15 another recital was given in honor of several singers leaving for summer engagements, among them the two duet teams, Cathleen and Mark Farrington and Rita Colby and Stephen Foy. The Farringtons will be on the faculty of the McArthur Summer Theater Workshop at Waitsfield, Vt.

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Up and Down the Guild Keyboard

By Grace White

Aminadav Aloni, 1951 Artist Prize winner in 1951 Guild Recording competition. Mr. Aloni was born in Israel, is a graduate of the Music Institute of Haifa; he studied also with Frank Peleg in Tel-Aviv and for the last three years in New York with Alfred Mirovitch, who entered him in the Guild Auditions. He won an appearance in Young Artist Series at Brooklyn Academy of Music.

Cash Prize Winners

Collegiate Seniors who won cash prizes in the National Recording Competition of the Guild are: Edward Hutchinson, (pupil of Helene Diedrichs), winner of first prize of $100; Betty Boyd (Doris Frerichs); Boggs Ryan (Silvio Scionti); Karen Keys (Florence Trumbull); Jack Roberts (Silvio Scionti), and Jeanine Romer (Walter Charmbury).

Collegiate Juniors winning cash prizes are: $100 to Jack Guerry (Silvio Scionti); Mary Ann Nachowitz (Sister Matilda); Shirley Carothers (Elizabeth Fossey); Adele Pepin (M. Webb-Betts); Esther Skinner (F. Nolte Davidson).

The Ada C. White Award of $25, named by Dr. Allison in honor of a musician and friend of the Guild, for the best composition in Preparatory Grade or above, was won by Louise Anderson, from the studio of Hazel Kennedy, San Jose, Cal. $10 went to Jean Lowry (Winifred Buck), and $5 to Lillis Hamilton (Mrs. M. L. Minnigh).

Guild Notes

Irene Rosenberg played in the concert of contemporary Belgian Music given under the auspices of the Belgian Government Information Center and the New York Public Library.

Gertrude Noll, adjudicator for the Guild, has been chosen five years to judge the New York State School Music Festival being held this year in Riverhead, Long Island.

For the second time a pupil of Florence Bente, Douglas Hart of San Antonio, won a Kimball Piano in the City Piano Contest. Runners-up were from the same studio: Sarah Robertson, Robert Browning, and Josie Corning.

Katherine Frost, of the Holton Arms School, Washington, D. C., shows originality in the arrangement of her series of seven programs, featuring contemporary composers of all countries in one, pupils' compositions in another, beginners with two pianos in another. Artist-pupils are presented at the school and at the Phillips Gallery.

Raissa Tselentis presented Zoe Kazan, 1950 Guild H.S. Diploma winner, in a recital at the Norfleet Recital Hall in New York.

From far-away Idaho comes an unusual musical item: Phyllis Qualey, pupil of Fern Nolte Davidson, many years an auditions and cash prize winner, recently won the National Parks District Music Contest. Mrs. Davidson herself was soloist with the Boise Symphony recently.

Alice Hackett of Fort Dodge, Iowa, sends newspaper clippings on a students' Bach program which is an outgrowth of Guild Auditions.

Walter Wurmath, pupil of Elizabeth Fossey of Lambuth College, won the Jaco trophy at the Tennessee Federation of Music Clubs in Nashville.

Erna Luetscher presented pupils in an original two-piano recital at Woodmere High School Auditorium, Long Island, using mother-and-daughter and father-and-son numbers. The Women's Guild at Forest Hills also presented six of her advanced students at Community Hall.

Zelya Frost, secretary of the Hulda West School Chapter of Student-Musicians Fraternity, writes that this group studies History of Music, makes recordings, and uses the Guild Analysis Chart as the basis of mutual criticism. Quite often they send representatives to an outstanding concert and the privileged ones report back to the group, thus developing an intelligent concert-going attitude.

Each spring there comes an invitation to the Turtle Bay Music School to listen to Music for Voice with Instruments under the direction of Mina Hager, and the concert is as lovely and unusual as the invitation. Mae Williams gave an outstanding performance there with Ruth Kemper's ensemble. Next year the school will have its new auditorium, and many more people will be able to listen comfortably.

Ohio Music Teachers' Luncheon

NGPT teachers were at the luncheon for 90 members of Ohio Music Teachers at their convention in Cleveland, June 20. Clara Loudenslager, new president of Ohio MTA, and Goldie Taylor, retiring president, both Guild members, were presented with orchids. Franklyn Carnahan and Harriet Harris, Cleveland chairman, received traveling gifts as tokens of appreciation. Maurice Dumesnil, Ed McGinley and Rose Widder were guests. Antoinette Abel, artist-pupil of Mrs. Charles Schneider, was the outstanding pianist of the convention. John M. Samuel and Frank Hruby handled the convention with distinguished success.

Doris Frerichs, of New Jersey and New York, at the piano with her Collegiate Senior cash-prize winner, Betty Boyd (second from right), and Bonnie Bricker, Barbara Schultz and Ann Schaeffer, who were awarded prizes and gold pendants in younger divisions.

Academy of Vocal Arts Events

PHILADELPHIA.—Students at the Academy of Vocal Arts are filling professional engagements. Beverly Wolff was the winner in the Philadelphia Orchestra Youth Concerts vocal auditions this spring. In addition, Eugene Ormandy has engaged her to sing the contralto part in Honegger's King David in the orchestra's regular concert series. On May 21 Miss Wolff appeared in Verdi's Requiem at the Atlanta Division of the University of Georgia. Roy Wilde, baritone, is appearing on a daily television show over WCAU; presented a recital in London, Ont.; and sang three performances of The Telephone with the Co-Opera Company of Philadelphia and as soloist in the Brahms Requiem with the Harrisburg Choral Society. The Lambertville Music Circus has engaged Emalee Earon, contralto, for the summer season. Mildred Hill, soprano, made her debut in Town Hall on April 29. She, Miss Earon and Mr. Wilde were finalists in the televised Philadelphia Civic Grand Opera auditions.

Samuel Margolis' Summer Classes

During July and August Samuel Margolis will teach Monday, Tuesday and Wednesday of each week at his New York studio, and Thursday, Friday and Saturday at his country estate, Brewster, N. Y., where he will hold master classes. Besides his artist-pupil Robert Merrill, Mr. Margolis has in his class Jerome Hines, basso of the Metropolitan Opera; Gerhard Pechner, Metropolitan basso-buffo., and Jose Ferrer, prominent actor and Academy Award winner. Another Margolis pupil, Lucy Kelston, soprano of La Scala Opera in Milan, has also appeared in other Italian opera houses and in Paris.

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William Schuman, president of the school, has announced the appointment to the faculty of Fernando Valenti, harpsichordist (the first time the school has offered instruction in this instrument), and of Joseph De Angelis, recently appointed first desk player in the double bass section of the New York Philharmonic-Symphony. Both appointments begin with the academic year 1951-52.

At the commencement exercises, President Schuman and Dean Mark Schubart awarded degrees and diplomas. The Juilliard Orchestra was heard under Jean Morel their list including the first movement of a symphony by Hall Overton, selected by the composition faculty as the best work by a student composer of the graduating class. Peter Smith, on the basis of his outstanding record, appeared as soloist in the Cesar Franck Symphonic Variations. Prizes were bestowed: the Morris Loeb Memorial Prizes to Phillip Evans and Peter Smith, pianists, and Joyce Flissler, violinist; Frank Damrosch Scholarship to Elena Stroebel, pianist; the George A. Wedge Prize to Jesse Ceci, violinist; and the Alice Breen Memorial Prize to Louise McLane, soprano. Fellowships for teaching in the literature and materials of music department went to Marion Barnum, Robert Clark, Jack Cox, Phillip Evans, Edward Herzog, Leon Hyman, Margaret Jones, Stoddard Lincoln, Margaret Modlish, Hall Overton, Stuart Sankey, Rose Schiffman, Alan Thomas, Kenneth Wentworth and Robert Witt; and in orchestral and operatic conducting to Samuel Krachmalnick and Paul Vermel.

President Schuman, in an address, said that he had written a letter to Gov. Dewey endorsing certification of music teachers to provide a reliable guide for parents in the selection of instructors for their children.

Peabody Holds Graduation

BALTIMORE.—The Peabody Conservatory of Music graduated 54 students at its 83rd commencement, 15 receiving Bachelor of Music degrees, and 39 Teacher's Certificates, all awarded by William L. Marbury, president of the board. Reginald Stewart, director, presided and announced prize awards as follows: the Paul Thomas Prize to Virginia Reinecke, pianist; Bach-Horstmeier Scholarship Prize, divided between Sue Thomas, pianist, and Murray Labman, violist; eight prizes known as the Zaidee T. and Azalia H. Thomas Prizes to Shirley Barsuk, and William Chrystal, pianists; Allan Cisco, cellist; Thomas Fritz, pianist; Malcolm Bernstein and Casper Vecchione, baritones; Richard Cassilly, tenor, and Shakeh Vartenissian, soprano; the Henrietta Kern Award to Carolyn Bailey; the Elizabeth Distler Prize to Benjamin Tupas; the Harold Randolph Prize to William Milner; the Gustav Klemm Composition Prize to Dominick Argento. Mu Phi Epsilon awards a $25 prize yearly to a girl who is not a member of the sorority and who has shown outstanding character and scholarship. This prize went to Lynn Taylor, soprano.

Dr. Harris E. Kirk, pastor of the Franklin Street Presbyterian Church and vice-president of the board of trustees of the Peabody Institute, delivered the address, and musical numbers brought Jacob Berg, flutist, accompanist by Shirley Barsuk; Richard Cassily, tenor; Casper Vecchione, baritone; Benjamin Tupas, pianist; and the Madrigal Group under Ifor Jones.

SUSANNA SWOONS . . . Scene from the Manhattan School of Music Opera Workshop production of Marriage of Figaro, given two performances in English in April. L. to r., the Count, Aldo di Tullio; Susanna, Maria Callas; Don Basilio, William Reynolds. Harris Danziger conducted; Ralph Herbert directed, assisted by Ethel Evans.

Manhattan School Commencement

Commencement exercises were held by the Manhattan School of Music in Hubbard Auditorium, closing the school's 33rd academic year. Dr. Janet D. Schenck, director, assisted by Dr. S. Stansfeld Sargent of the psychology department, conferred degrees and diplomas upon 80 students from 15 states and four foreign countries. Thirty-two received Master's degrees, 34 Bachelor's, and seven students received both. The school's diploma was awarded to six. Grants in memory of Harold Bauer, pianist, who died in March, were announced. He had been associated with the school since its founding as advisor, faculty member and vice-president of the board of trustees. A gift from Mrs. Bauer for two annual cash prizes, and an endowed scholarship from Mrs. John Hubbard were made known. Winners of this year's Bauer awards were Joseph Seiger and David Simon. The musical part of the program was given by David Wells, cellist, soloist with the orchestra under Harris Danziger; Robert Schrade, pianist; and members of the school's opera workshop.

May events included two concerts of original compositions, one of orchestral works by members of the graduating class, Edward Edelson, Nicholas Famiglietti, George Rudolph and David Simon; the other for one and two pianos, violin, and ensemble, by students in the lower school.

Jules Seidman was elected president of the Alumni Association of the school at the annual meeting in May.

Howard Fried, tenor, faculty member of the Manhattan School this past season, has been signed as a member of the cast of the Fledermaus company which will go on tour under the management of S. Hurok-NCAC.

Eastman School Graduation

ROCHESTER, N. Y.—The Eastman School of Music, at the 101st Commencement of the University of Rochester, awarded 87 Bachelor of Music Degrees, 48 Master of Music Degrees, 2 Artist's Diplomas, 37 Performer's Certificates, 6 Master of Arts Degrees in Music, and 6 Ph. D. Degrees. Recipients of the Artist Diplomas, highest award of the school in applied music, were Peter Snow Farrell in cello, and Roy Hamlin Johnson Jr. in piano. Ph. D. Degrees were awarded to Carl Alette, Knoxville, Tenn., and Bruce Charles Benward, Fayetteville, Ark., both in theory; Fred Herman Denker, musicology, Ellinwood, Kan.; H. Grant Fletcher, Melrose Park, Ill.; Albert Richard Johnston, Chicago, Ill.; William Peters Latham, Cedar Falls, Ia., the latter three in composition.

Cincinnati Conservatory Honors

CINCINNATI.—Jane Froman, popular singer, and Maxwell Powers, director of the Greenwich House Music School, New York, both of whom received much of their musical education at the Cincinnati Conservatory of Music, were awarded honorary Doctor of Music degrees at the conservatory's 84th annual commencement exercises on June 7. Mr. Powers made an address, in which he advised the graduates to "go to a small town to achieve your professional goals in music." He contrasted the community spirit and responsibility of the smaller centers with conditions in the larger cities.

Salzedo Opens Summer Colony

CAMDEN, ME.—Carlos Salzedo has inaugurated the 21st season of the Summer Harp Colony of America. Among other activities, three leading members of the colony, Joan Mainzer, Carol Baum and Elyse Yochey, have been selected to appear in concert in and around Camden, also in Blue Hill, Me., and Ipswich, Mass.

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McClanahan Studio Events

Richard McClanahan returned from a tour of New England states, where he acted as judge for the National Guild of Piano Teachers; he also was a judge in their New York auditions. Mr. McClanahan served on the board of judges for the auditions of the Griffith Music Foundation, Newark, N. J., and was chairman of the Young Artist Division; serving with him were Angela Diller and Thomas Scherman.

After spending June in New York, Mr. McClanahan will teach this month at his summer studio at Southwest Harbor, Me.

Hazel Scott, who has been a McClanahan pupil for seven years, begins a European tour in September. Charles Kalman, who studies with Mr. McClanahan at the Riverdale Country School and at his Steinway Hall studio, wrote most of the music for the recent Varsity Show at Columbia; his concerto, published by Salabert of Paris, will be played by Miss Scott in Europe. Mrs. William Biloon has organized the Levittown Chamber Music Group, and will be heard in recital at Southwest Harbor this summer. Mrs. Rudolf King of Denver will also be a member of the summer group, as well as Lucille Umbreit, assistant professor of music at Sweet Briar College, and others studying the principles of piano playing and teaching evolved by Tobias Matthay, with whom Dr. McClanahan was associated from 1923 until his death in 1945.

Music and Arts Institute Awards

SAN FRANCISCO, CALIF.—Trustees of the Music and Arts Institute of San Francisco are awarding this summer one full scholarship and two half scholarships in the seminar in advance piano, composition and conducting under Ernst von Dohnanyi. The seminar lasts six weeks, beginning July 16. Scholarship auditions will be held the week of July 9. The regular summer session of the college extends from July 2 through Aug. 25.

David Lane Iverson, tenor, gave a senior recital at the institute on June 8, assisted by the Duchess Nadine de Leuchtenberg Beauharnais, pianist and faculty member. On June 15, a recital for percussion instruments presented Daniel Novak Renear, assisted by the Duchess de Beauharnais, piano; Aurelio D. Vitalis, flute; Alfred Capuchino, clarinet; Fidel Sevilla, violin; and Laurence Gorden Clarke and Fred Alden Barnes, duo-pianists.

Mr. Iverson and Mr. Renear were awarded degrees of Bachelor of Music at the institute's commencement on June 17. Alfred Frankenstein, music critic of the San Francisco Chronicle, gave the commencement address, and there was a short musical program given by Florence Blaske and Georgene Peterson, sopranos; Mr. Renear; and Laurence Gordon Clarke and the Duchess de Beauharnais, pianists.

Tabori Singers in Recital

The annual spring concert presenting students from the studio of Robert Tabori was staged in Carnegie Recital Hall, May 20. Once again there was a display of magnificent young voices and several talents already in the artist category. The program was lavish and varied; with Ludwig Greenbaum's efficient support at the piano, each young singer acquitted himself or herself commendably. Favorites of previous recitals who delighted the capacity audience included lovely Helen Spina, soprano, and James Powell, baritone, who has great audience appeal. Others who added to the pleasure and interest of the evening were Edmund Vellanti, Rosemary Greene, Edward Martin, Leif Aagaard, Muriel Marino, Ralph Gomar, Dorothy Marek, Richard Holton, Mario Moutoro and Elsie Pilluk. Mr. Aagaard, tenor, also furnished excellent cello obbligati for several of his colleagues.

Although it is not possible to give individual reviews to so long a list of singers, it was evident that progress had been made vocally and in interpretative delivery. The program offered arias of Puccini, Verdi, Bizet, Handel, Donizetti and Mozart. The classics were well represented with a sprinkling of lieder and contemporary songs. During the intermission, Robert Tabori, director and teacher, introduced an array of distinguished guests. B. T.

Raisa and Rimini in Italy

CHICAGO.—Rosa Raisa and Giacomo Rimini left on June 18 to spend three months in Italy, accompanied by their artist-pupil, Lois Gentile, mezzo-soprano, who has been engaged for several performances in Manon and Andrea Chenier at the Arena in Verona with Giuseppe Di Stefano, Metropolitan Opera tenor. Miss Gentile sang the role of Preziosilla in Forza del Destino there last season.

Louise Jenkins Pupils Heard

Voice pupils of Louise Jenkins were heard in recital at her studio on June 9 and 10. Arias from seven operas, and from light opera, and songs in Italian, French, Spanish, English and Latin made up the program, which featured Joan Cummings, Diana Hohlock, Betty Lou Thomas, Jean Higgins, Mildred Davis, Sylvia Singer, Marguerite Corriveau and Madeline Moore.

Berkley Summer School Awards

NORTH BRIDGTON, ME.—Scholarships for violin study with Harold Berkley and piano with Marion Kahn Berkley, directors of the new Berkley Summer Music School, have been granted to James S. Butler, Jr., 13-year-old violinist, of Sweetwater, Tex.; Dolores Bock, 18, violinist, of Hastings-on-Hudson, N. Y.; and Richard Davis, 21, pianist, of South Paris, Me., and a senior at Colby College. The scholarships are for the six weeks course.

Notables for Mannes Faculty

Martial Singher, French baritone, and Sylvia Marlowe, American harpsichordist, will join the faculty of the Mannes Music School in the fall. Announcement came from Dr. Felix Salzer, school executive director.

SCHOOL NOTES

Louise Krueger and Mary A. Howe are authors of the recently published pamphlet Creating Fragments of Music with Young Children, a background study for the primary school.

The La Puma Opera Workshop presented a performance of Aida on June 16 at the Community Center Auditorium; Barber of Seville was given on June 24. The summer season begins on July 18 with Don Carlo, continues Wednesday evenings through August.

Mary Barlow Lee, soprano, pupil of Anita Rio, gave her first recital on May 20 at the Nola Studios, Steinway Hall. Harlie E. Wilson was the accompanist.

Dr. Paul R. Anderson, president of Pennsylvania College for Women, announces that Roy Harris, American composer, and Johana Harris, pianist, his wife, have been appointed as professors of music at the college, effective Sept. 1. Dr. Harris will be composer in residence, Mrs. Harris, resident pianist.

Marcel Hubert, cellist, has been appointed to the staff of the Hunter College School of General Studies. His summer classes start on July 9 and end on Aug. 17. The fall semester commences on Sept. 24. Mr. Hubert was soloist in Kappa Mu Epsilon's annual concert at the college on May 19, his program including the Franck sonatina and a Ballade by Herbert Inch, member of the music department.

Lorne Munroe, a graduate of the Curtis Institute of Music, has been appointed principal cellist of the Philadelphia Orchestra, coming there from a similar post with the Minneapolis Symphony.

Prof. Max Klein will head a class for voice building at Hunter College, the course to start in the fall.

Adele Marcus, pianist, goes to the West Coast the first of July for several months to hold master classes and fill recital engagements.

Mack Harrell, baritone, formerly of the Metropolitan Opera, will be on the faculty of the voice teachers workshop this summer at the University of Colorado, according to Dean Rowland W. Dunham of the college of music. The workshop, sponsored by the National Association of Teachers of Singing, will be held Aug. 13-18.

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